Digitized by the Internet Archive
in 2008 with funding from
Microsoft Corporation

http://www.archive.org/details/fortyselectedstu01maza

Mu 787.11 M
Mazas, Jacques
Etudes melodiques et
progressives.
1562760
1 score Vol.1

The New York
Public Library
Astor, Lenox and Tilden Foundations

NY PUBLIC LIBRARY THE BRANCH LIBRARIES
3 3333 14501 8764

The Branch Libraries
THE NEW YORK PUBLIC LIBRARY
FOR THE PERFORMING ARTS
40 Lincoln Center Plaza
New York, N.Y. 10023-7498

MY
MUS

Books and non-print media may be returned to any branch of The New York Public Library. Music scores, orchestral sets and certain materials must be returned to branch from which borrowed.

All materials must be returned by the last date stamped on the card. Fines are charged for overdue items.

Form #0567

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

Vol. 1258

MAZAS

Op. 36

Forty Selected Studies

For the Violin

(FRANKO)

Book I

8.50
MUS

SCHIRMER'S LIBRARY
OF MUSICAL CLASSICS

F. MAZAS

Op. 36

Forty Selected Studies

For the Violin

Critically Revised by

SAM FRANKO

IN TWO BOOKS

Book I — Library Vol. 1258

Book II — Library Vol. 1259

G. SCHIRMER
New York

Copyright, 1916, by G. Schirmer, Inc.

41112

Printed in the U. S. A.

Mu
787.11
M
v.1

14501 3764

MUS

Forty Selected Studies for Violin

BY JACQUES-FÉRÉOL MAZAS

(1782-1849)

These Études by Mazas (Op. 36) rank among the best material for practice which the literature of the violin possesses. They have become as indispensable for the development of violin-technique as the celebrated "Forty Études" by Kreutzer and the "Twenty-four Caprices" by Rode, for which they form an admirable preparation. They are useful, not merely from a violinistic standpoint, but also in a musical sense. However, not all of them are of equal value. In order to save the pupil time and unnecessary labor, only the best of the exercises have been included in the present edition, and more especially those which promote the technical development of the fingers and the bow-hand. They have been arranged in systematic order, and especial care has been bestowed on the fingering, bowing, and the division of the bow.

SAM FRANKO.

Explanation of the Signs:

⊓ — Down-bow	Pt. — Point	M. — Middle of bow
V — Up-bow	W. B. — Whole bow	⌊___⌋ — Keep finger down
N. — Nut	H. B. — Half-bow	' — Lift bow

I[a], II[a], III[a], IV[a] corda — E- A-, D-, G-string.

26148

1 ACCENTUATE EVERY BEAT
2 PHRASE AT A TIME
2 3 PRESS DOWN HARD WITH FINGER
4 USE WHOLE BOW
5 HOLD FINGER CLOSE TO STRING

Forty Selected Studies

BOOK I

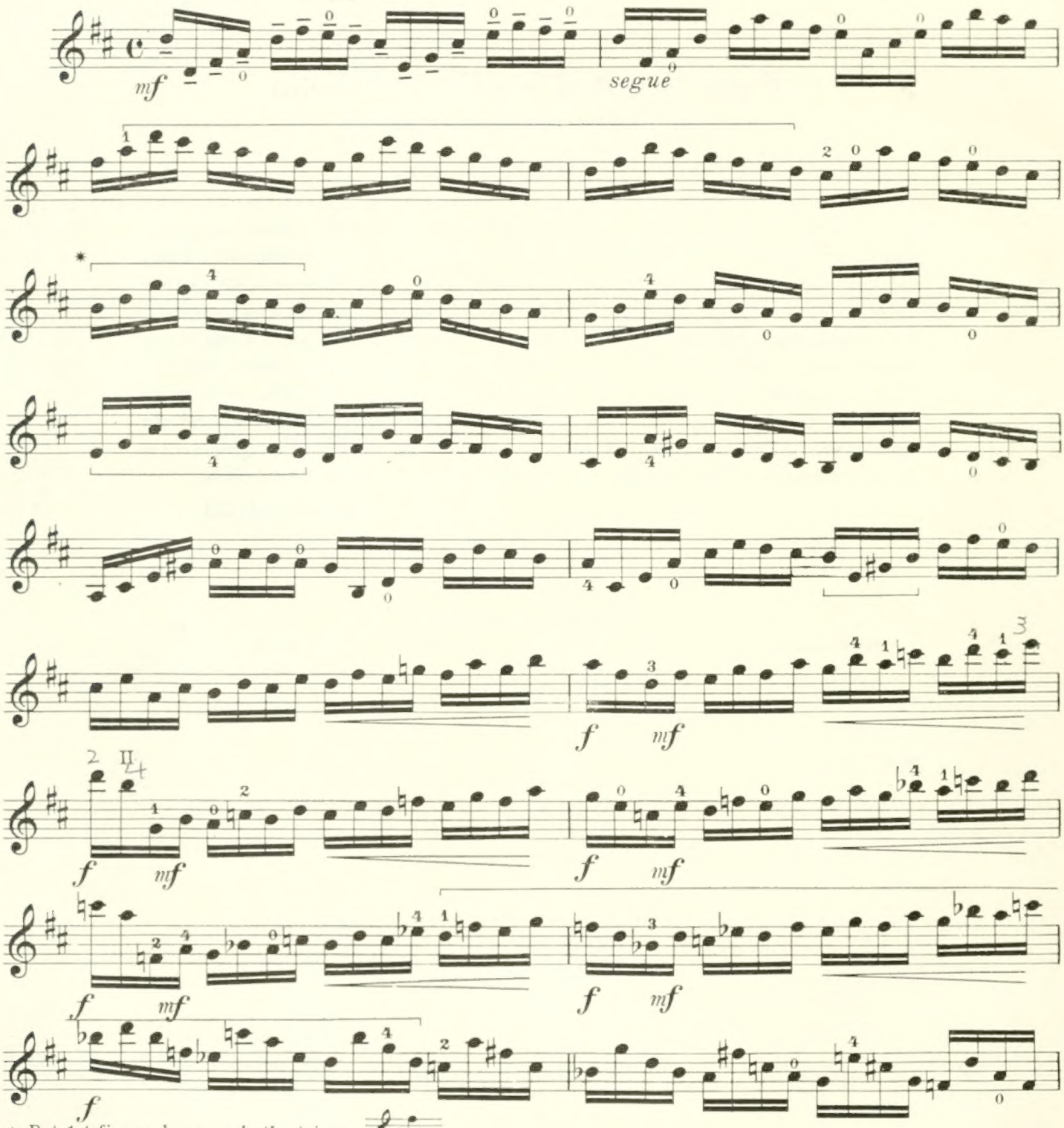
I

The Détaché (Detached Notes)

Broadly, from middle to point, connecting the notes smoothly

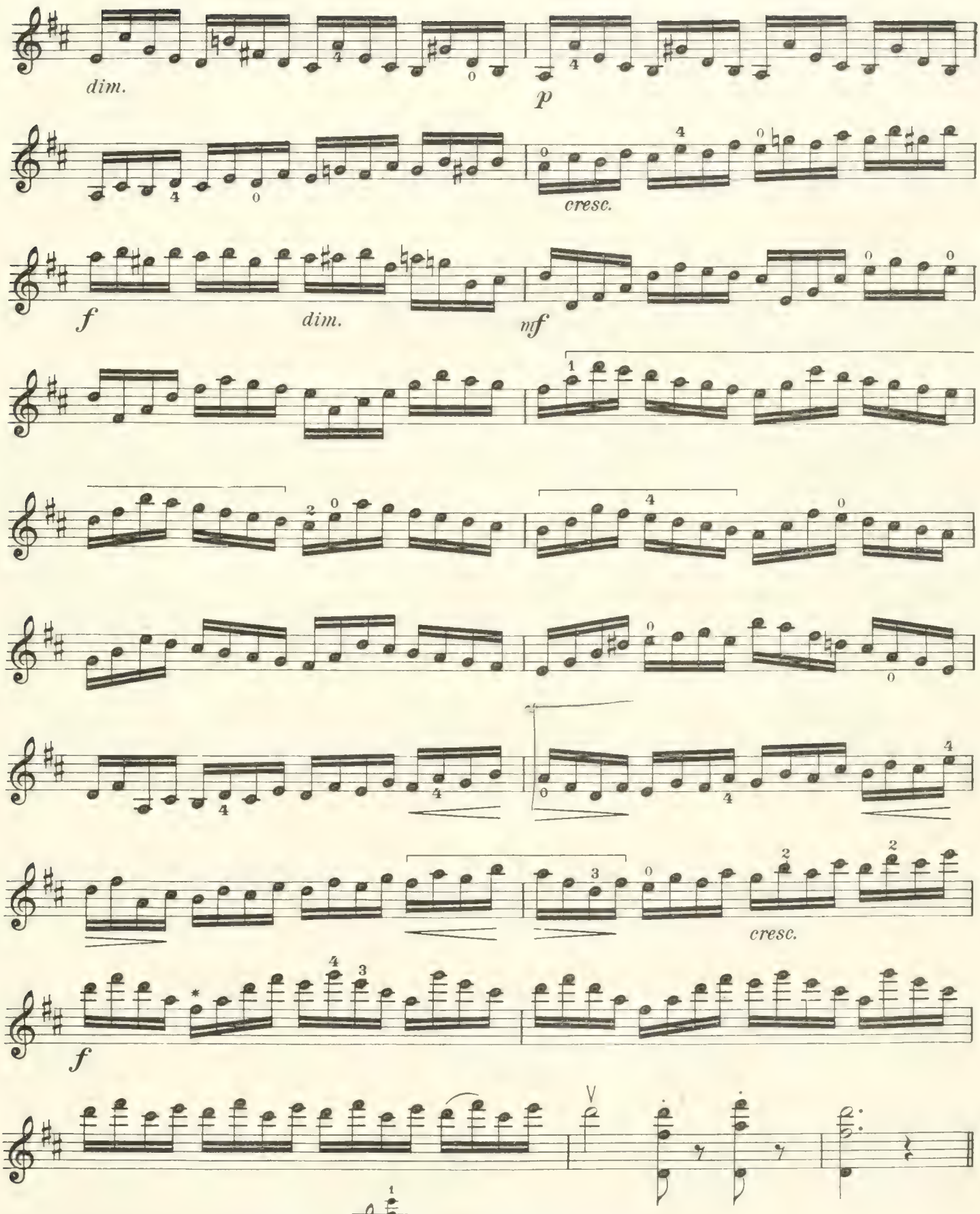
F. Mazas, Op. 36
Revised by Sam Franko

Allegro non troppo



* Put 1st finger down on both strings

Copyright, 1916, by G. Schirmer, Inc.
Printed in the U. S. A.



* Put 1st finger down on both strings and keep it down until end.

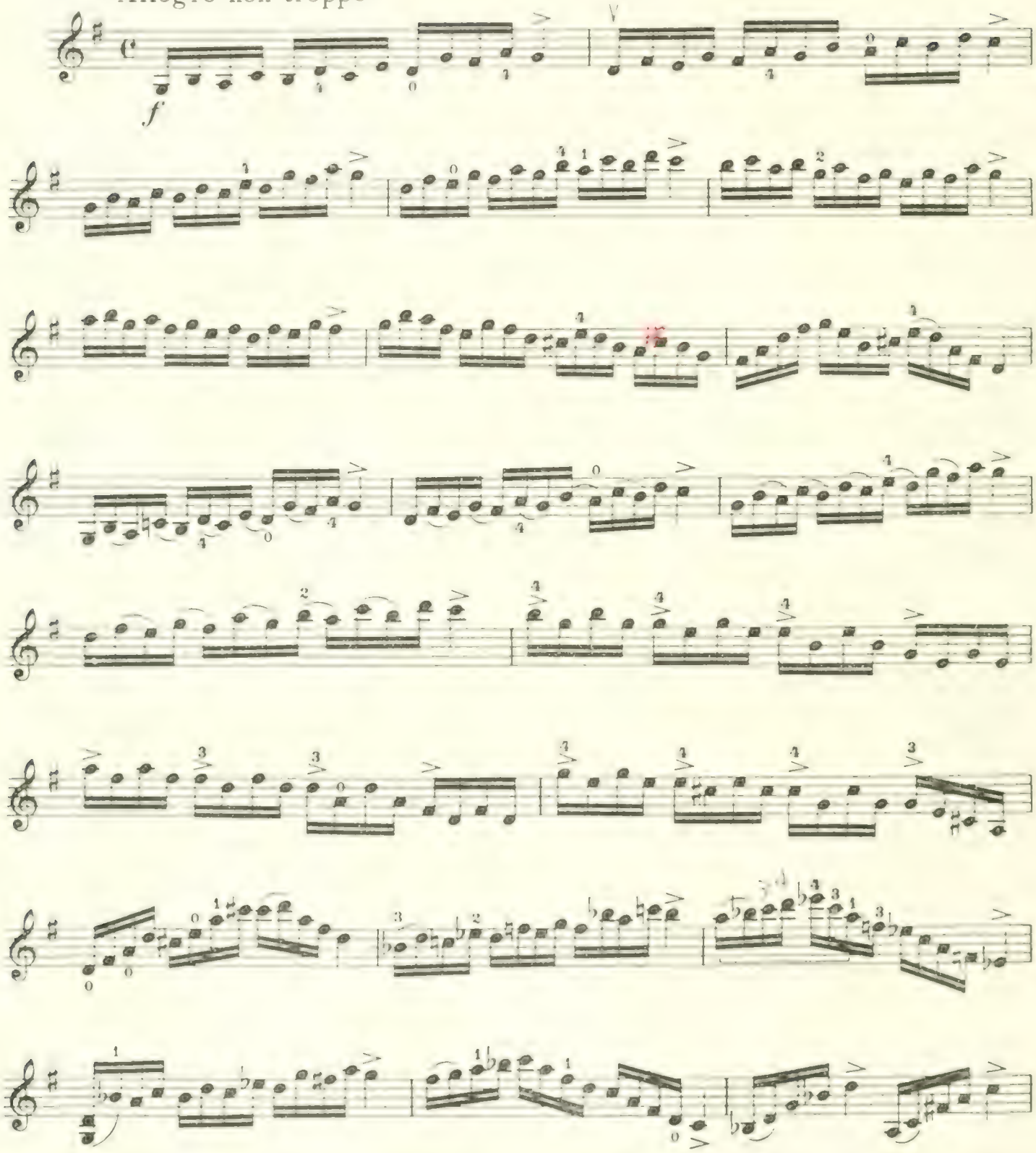
II

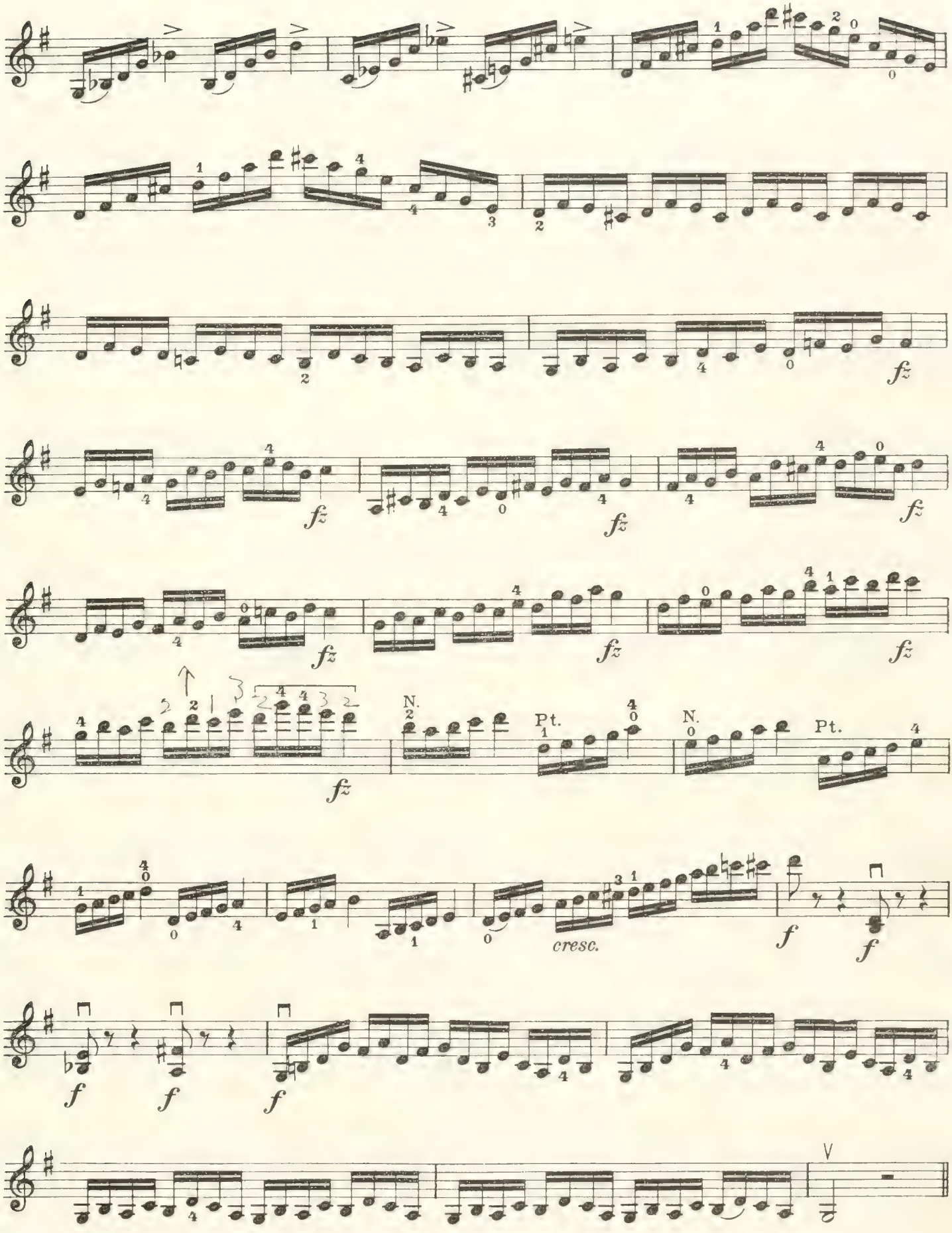
Detached Notes

Same bowing as before

July 14 July 21 speed

Allegro non troppo

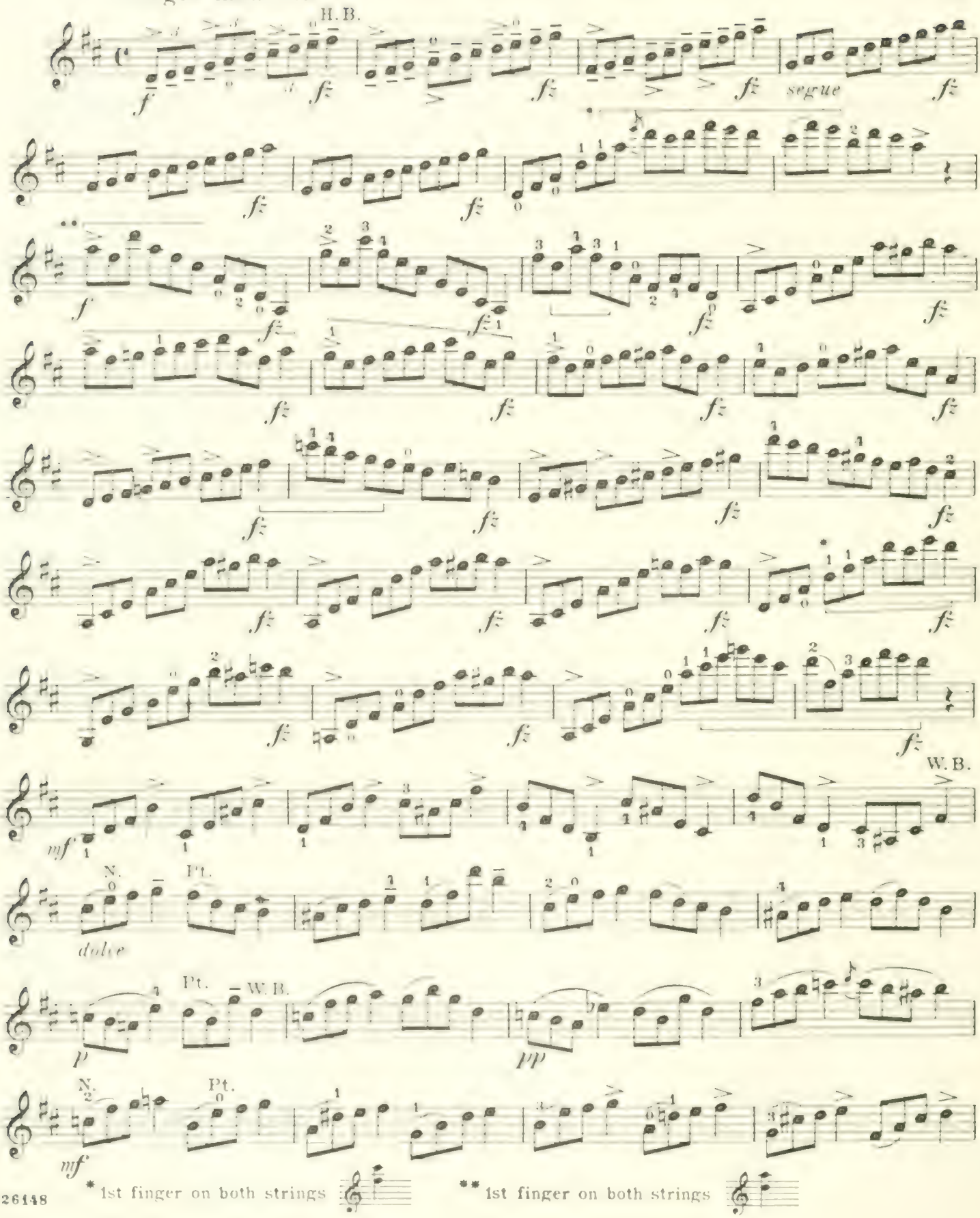



fz
N.
Pt.
cresc.
f

III

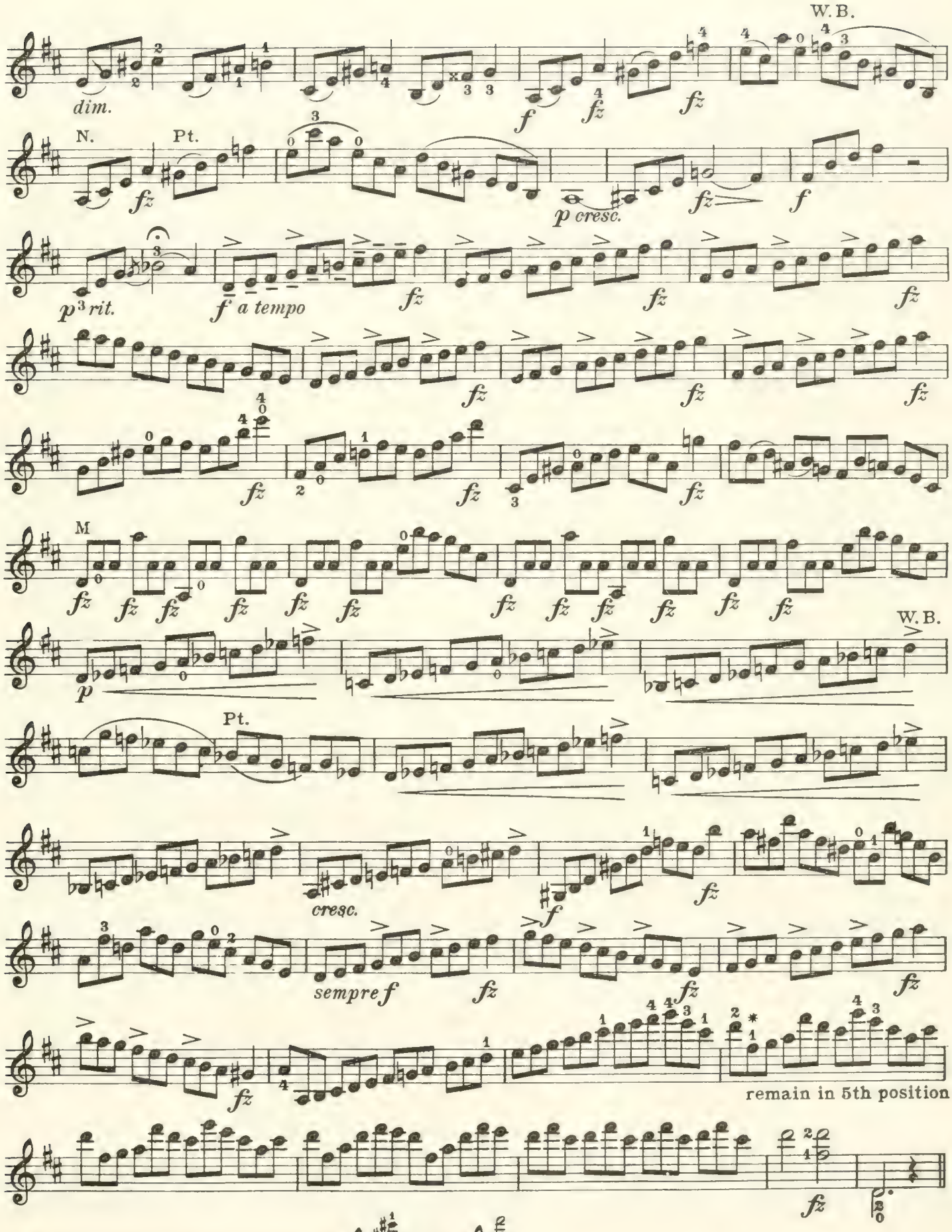
Same bowing as before

Allegro moderato



* 1st finger on both strings

** 1st finger on both strings



* Keep 1st finger down on both strings until

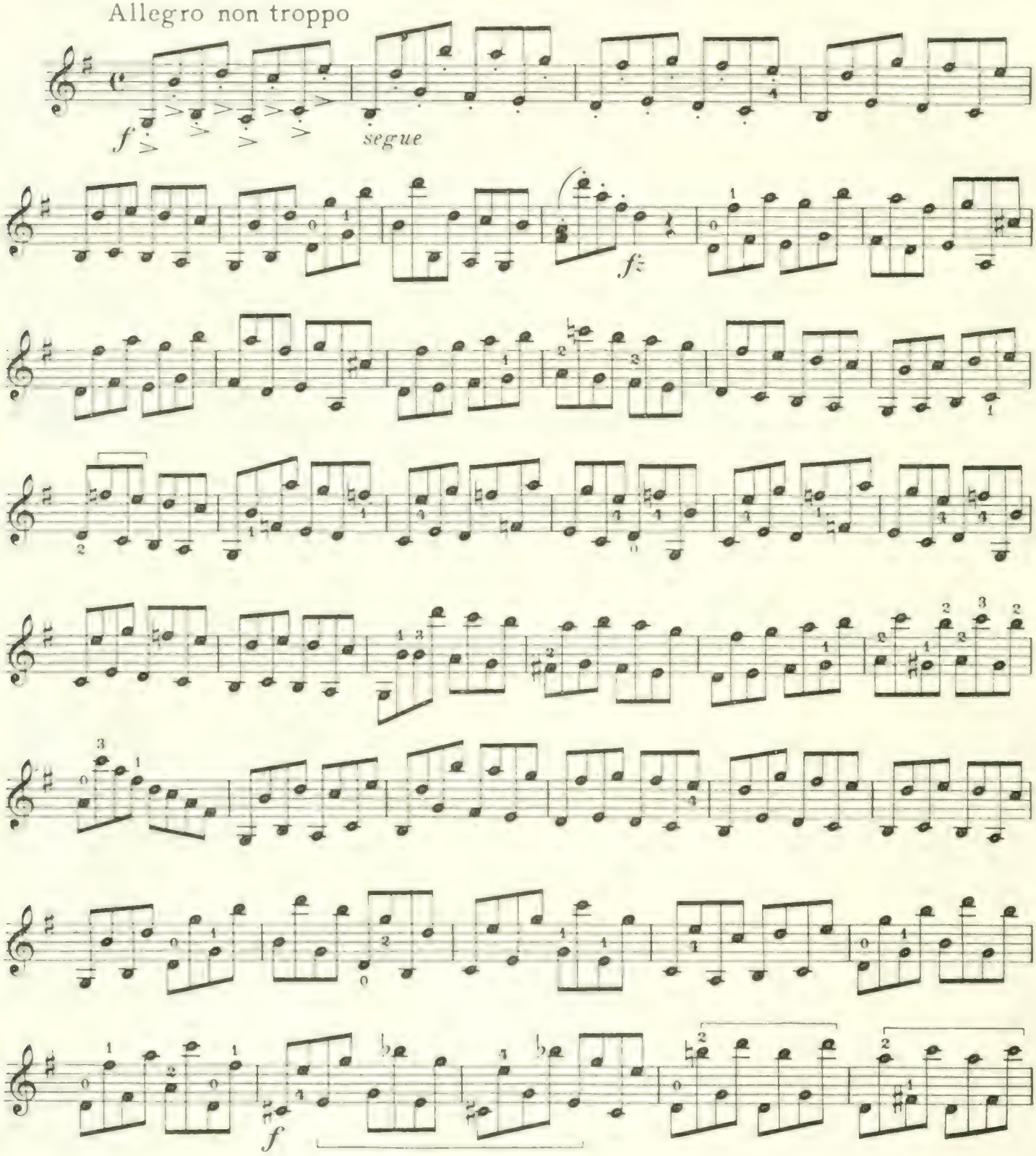
IV

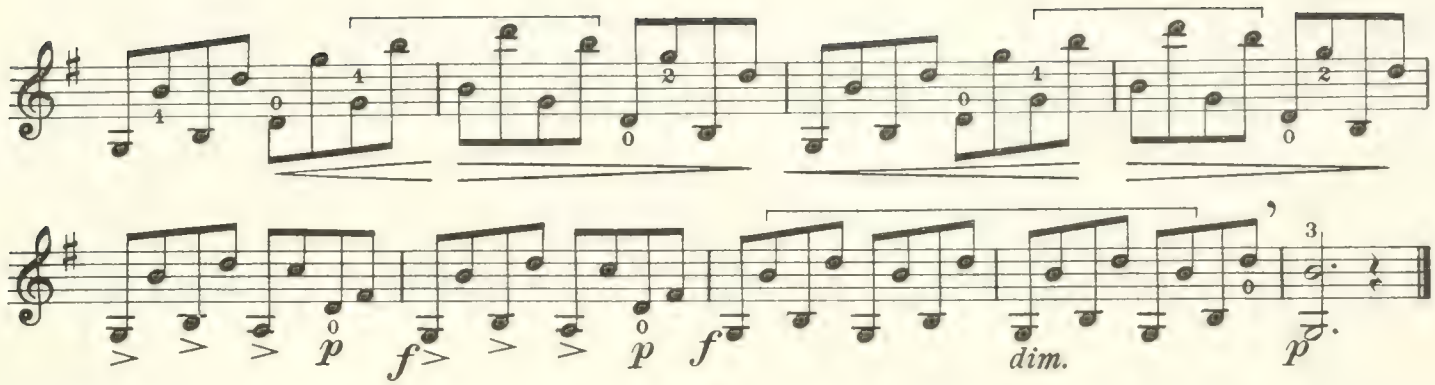
The Martellato

Cross the strings without lifting the bow or touching the strings between

Execution: with a firm and quick stroke from middle to point

Allegro non troppo



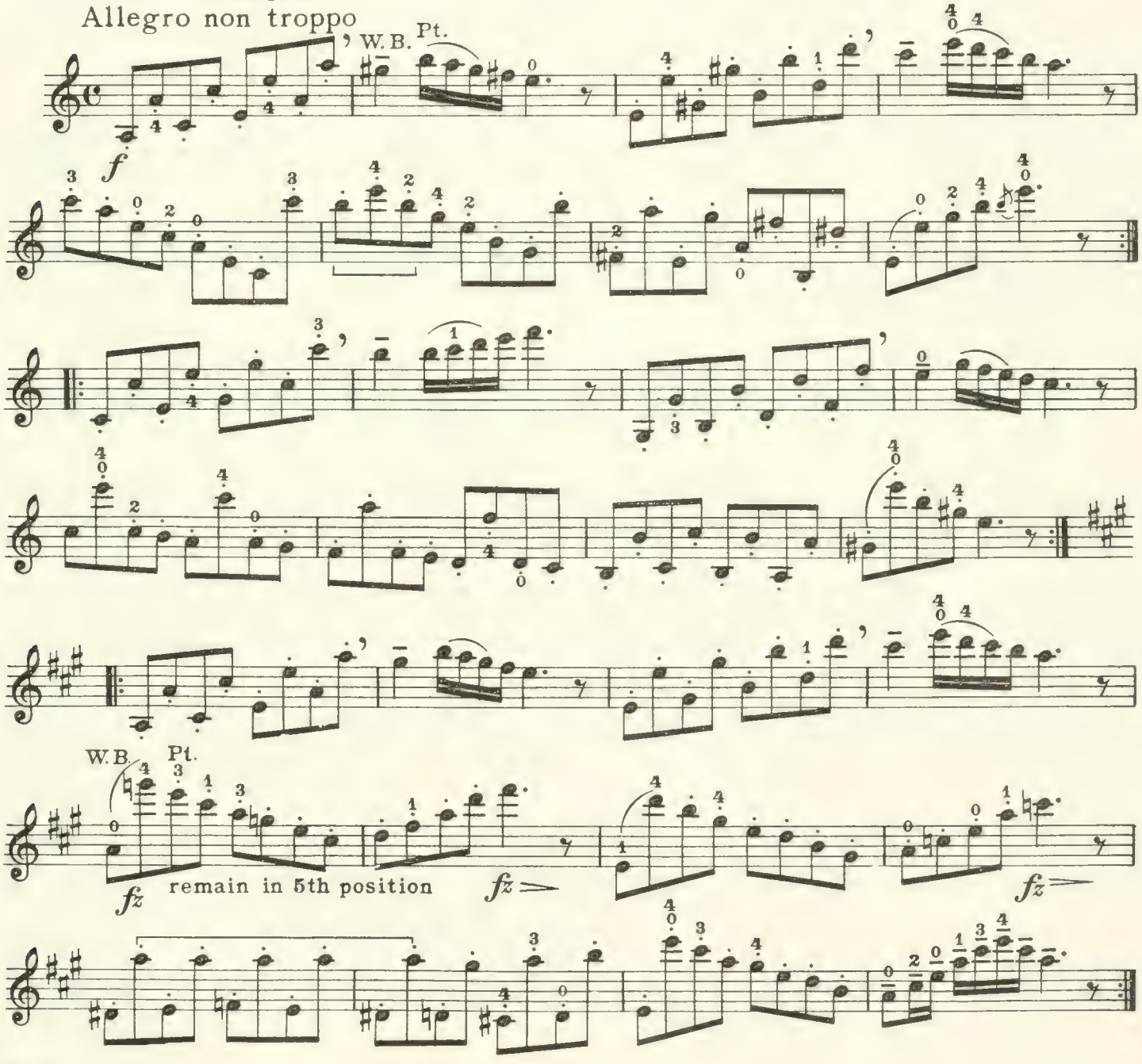


V

The Martellato

Firm stroke at the point

Allegro non troppo



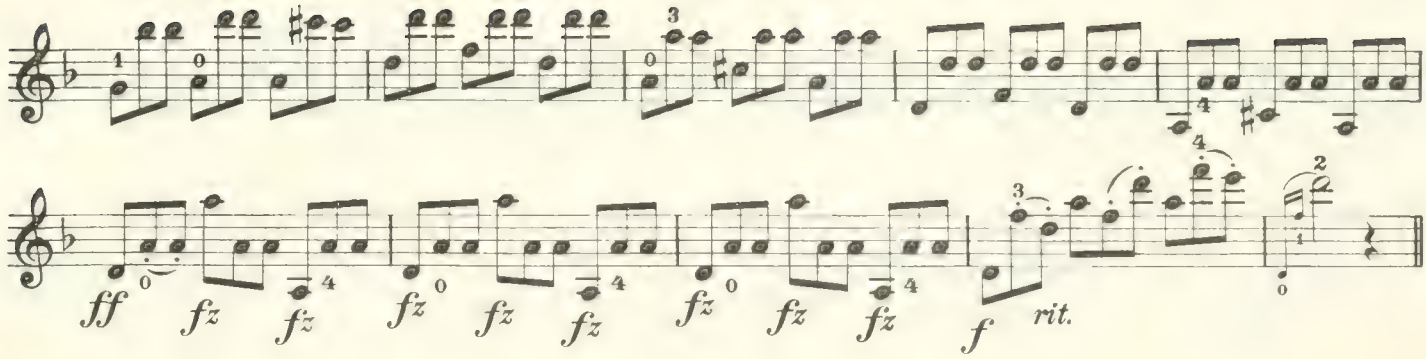
17 Fl B

VI

Same bowing as before

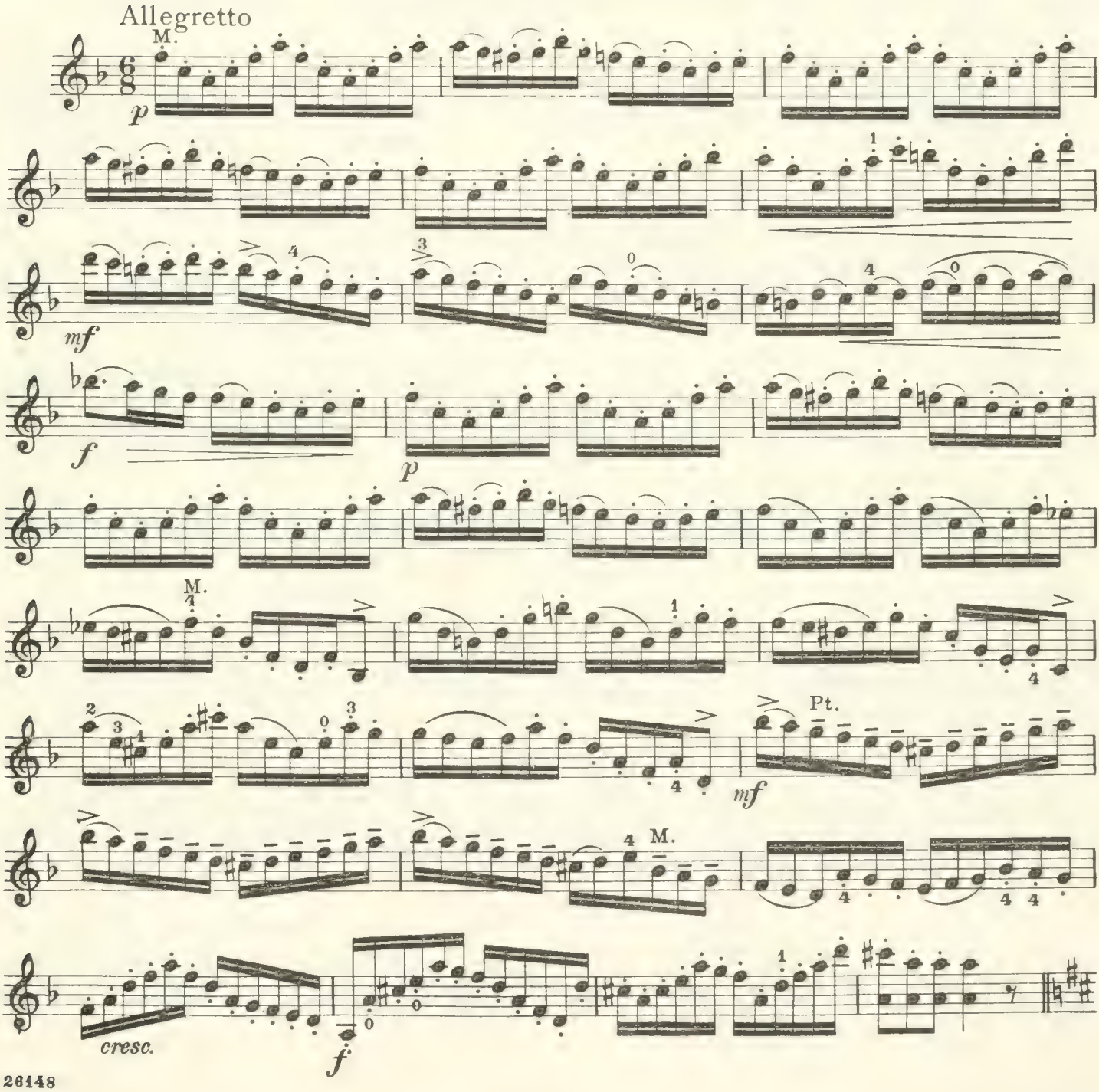
Execution: Accentuate the first note with a quick and vigorous stroke

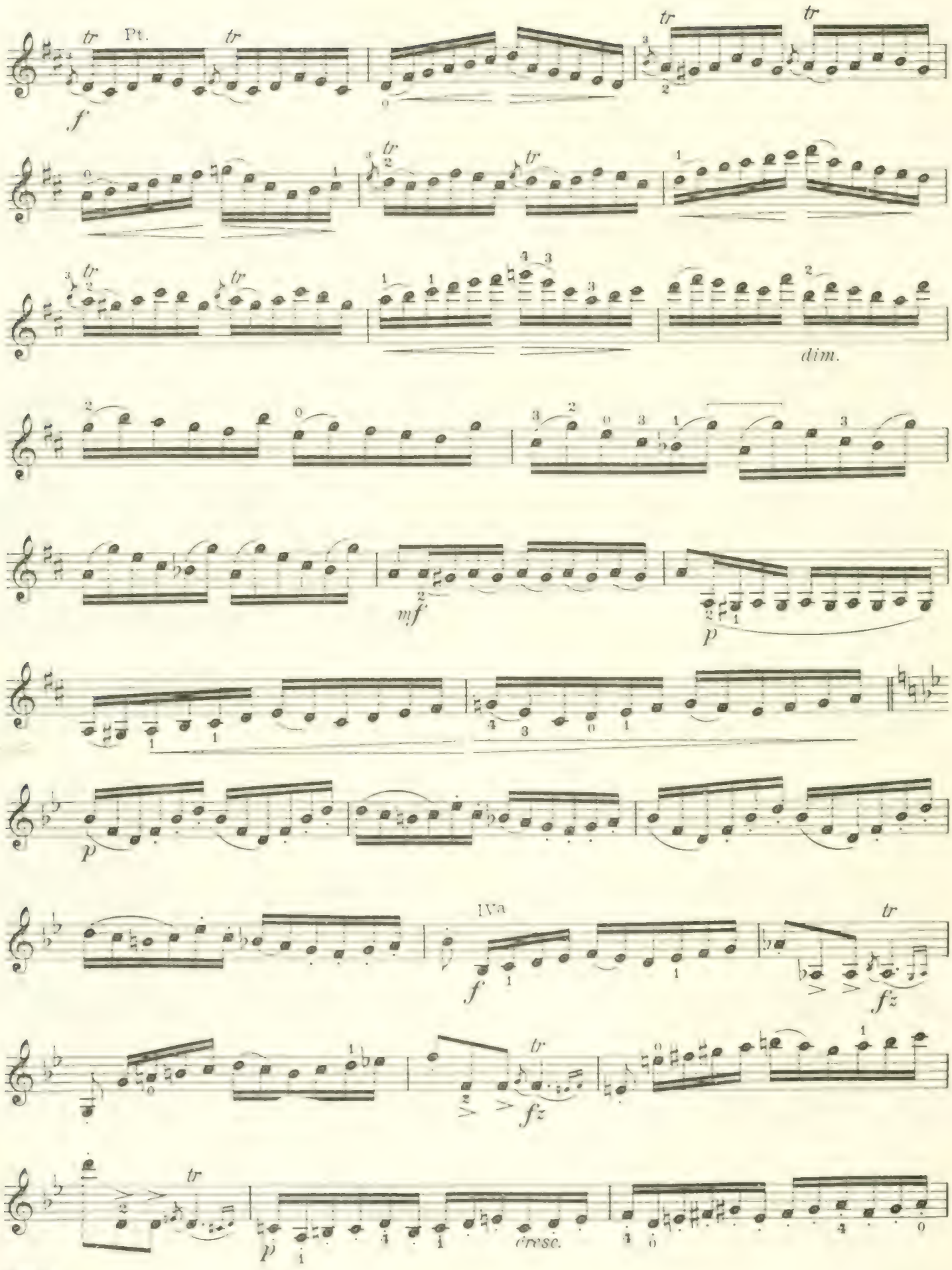
Allegro moderato

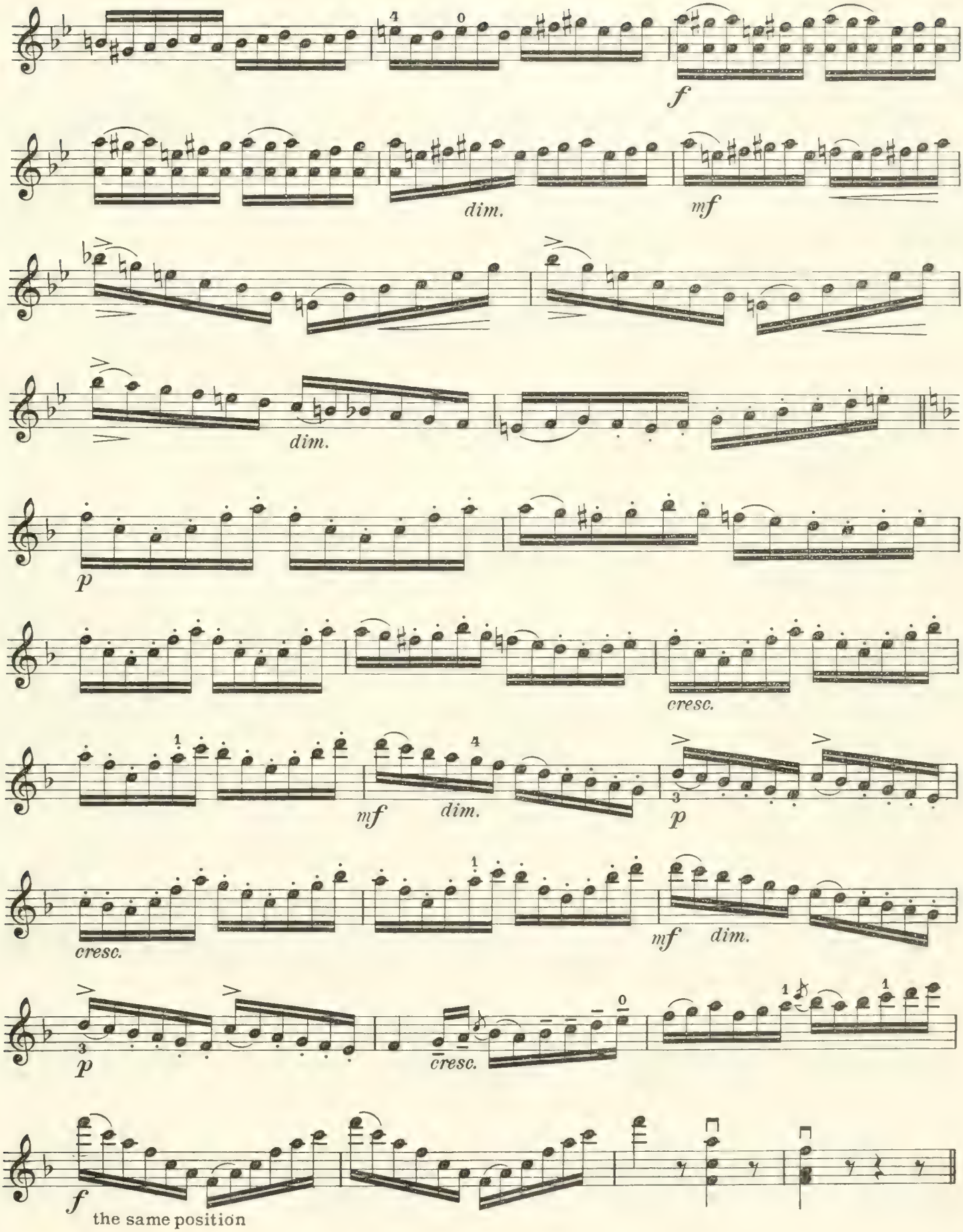


VII

Lightness of Bowing

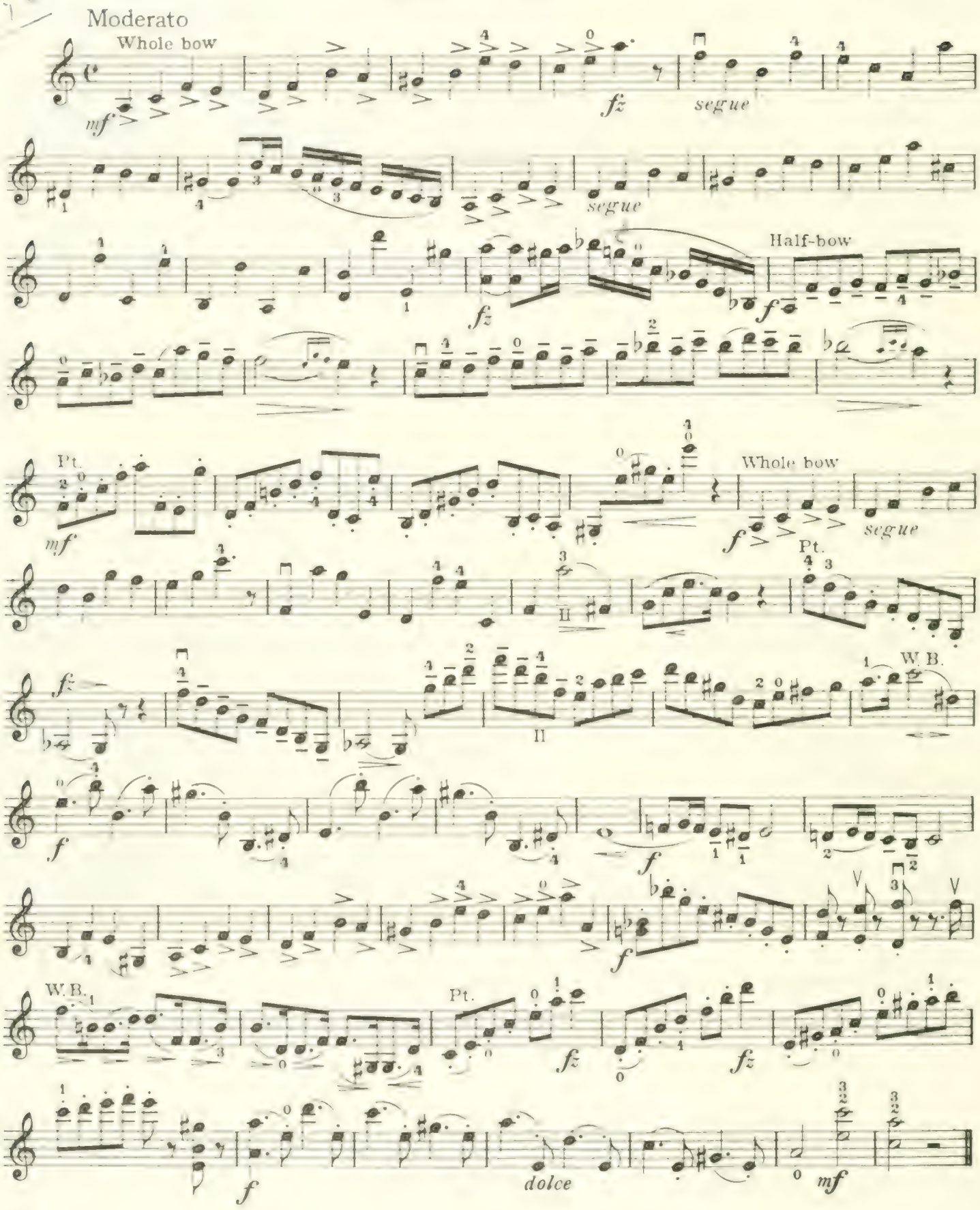



tr
Pt.
tr
f
tr
tr
tr
tr
tr
tr
dim.
mf
p
p
IVa
f
tr
fz
fz
tr
p
cresc.


f
dim.
mf
dim.
p
cresc.
mf
dim.
p
cresc.
mf
dim.
p
cresc.
f
the same position

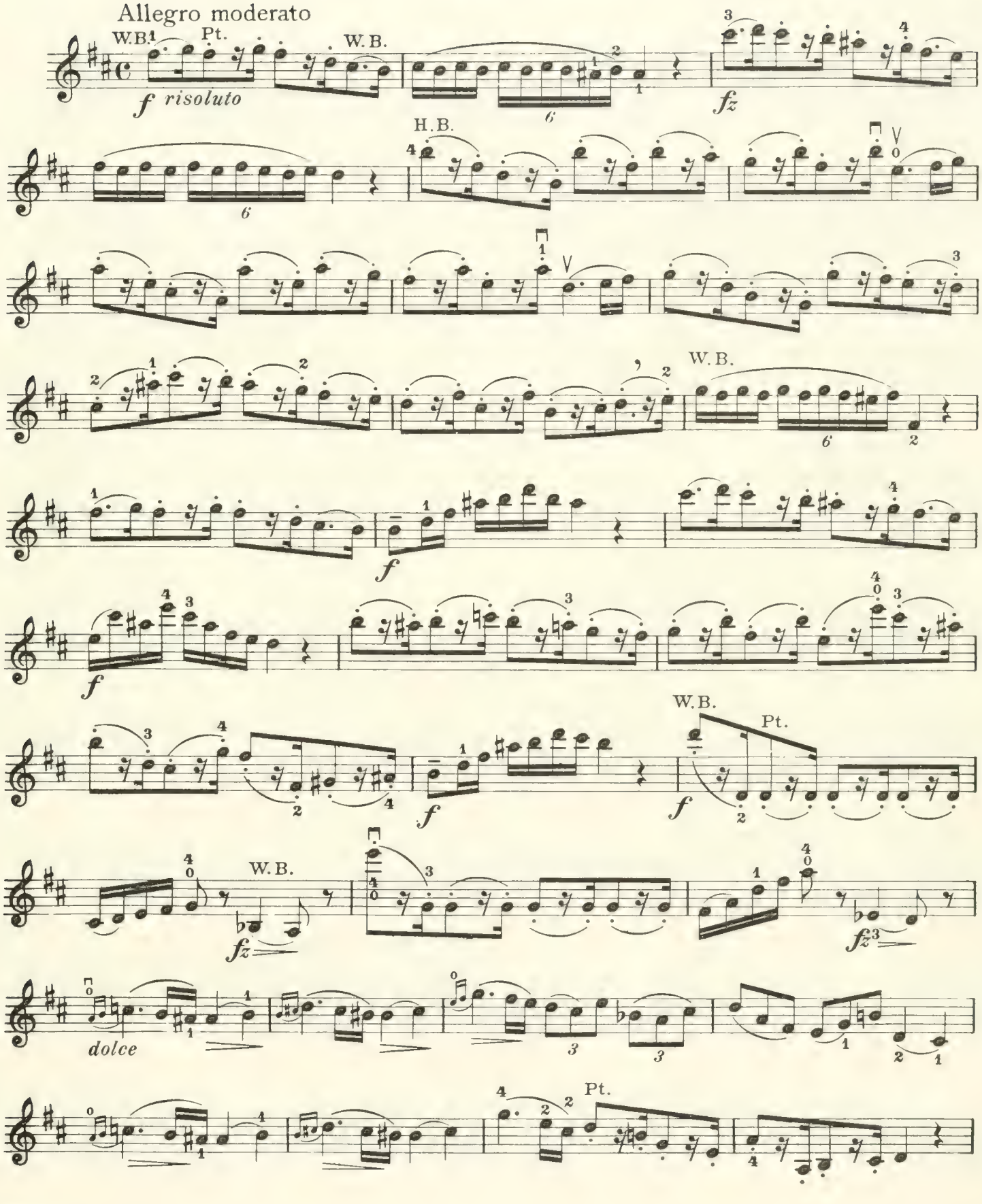
VIII

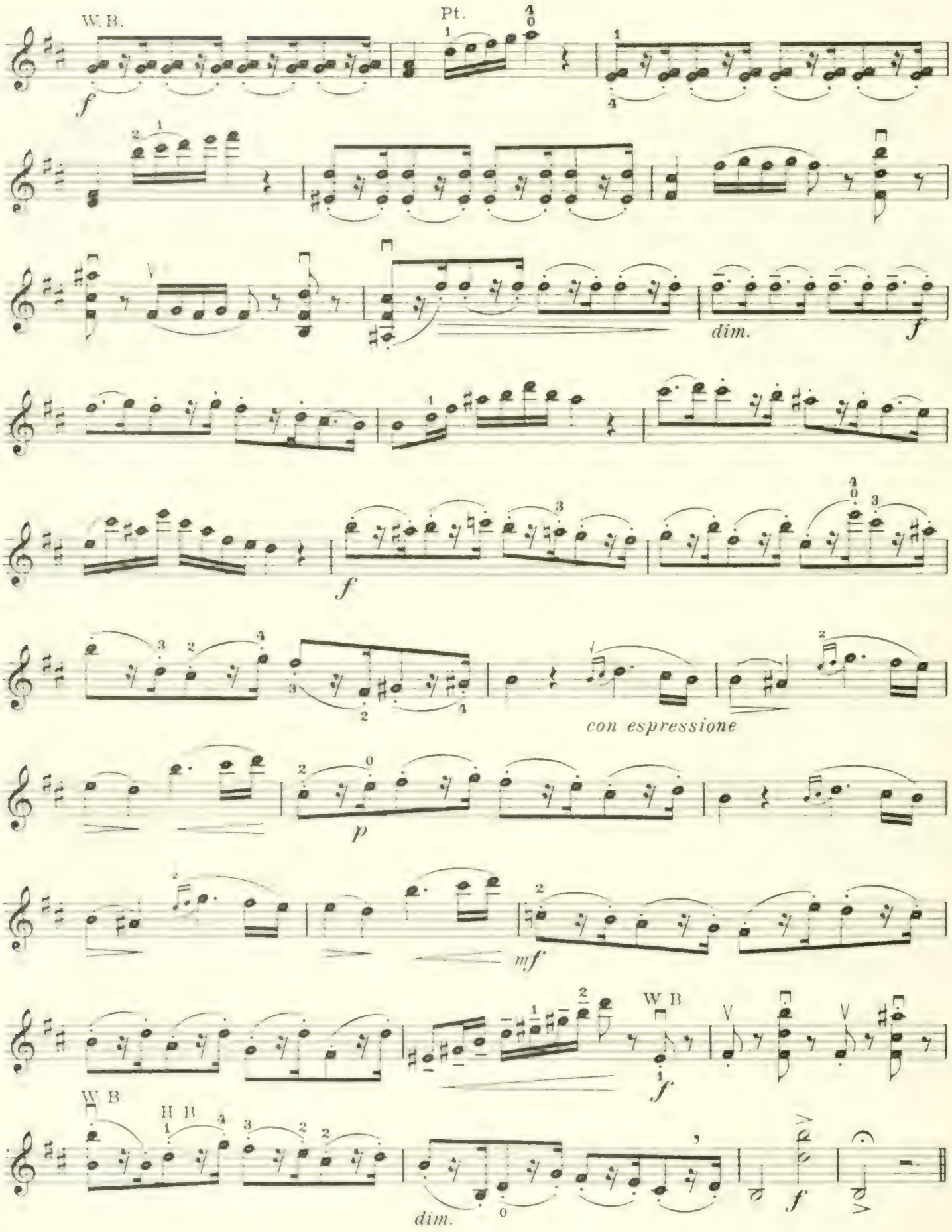
Variety of Bowing



IX

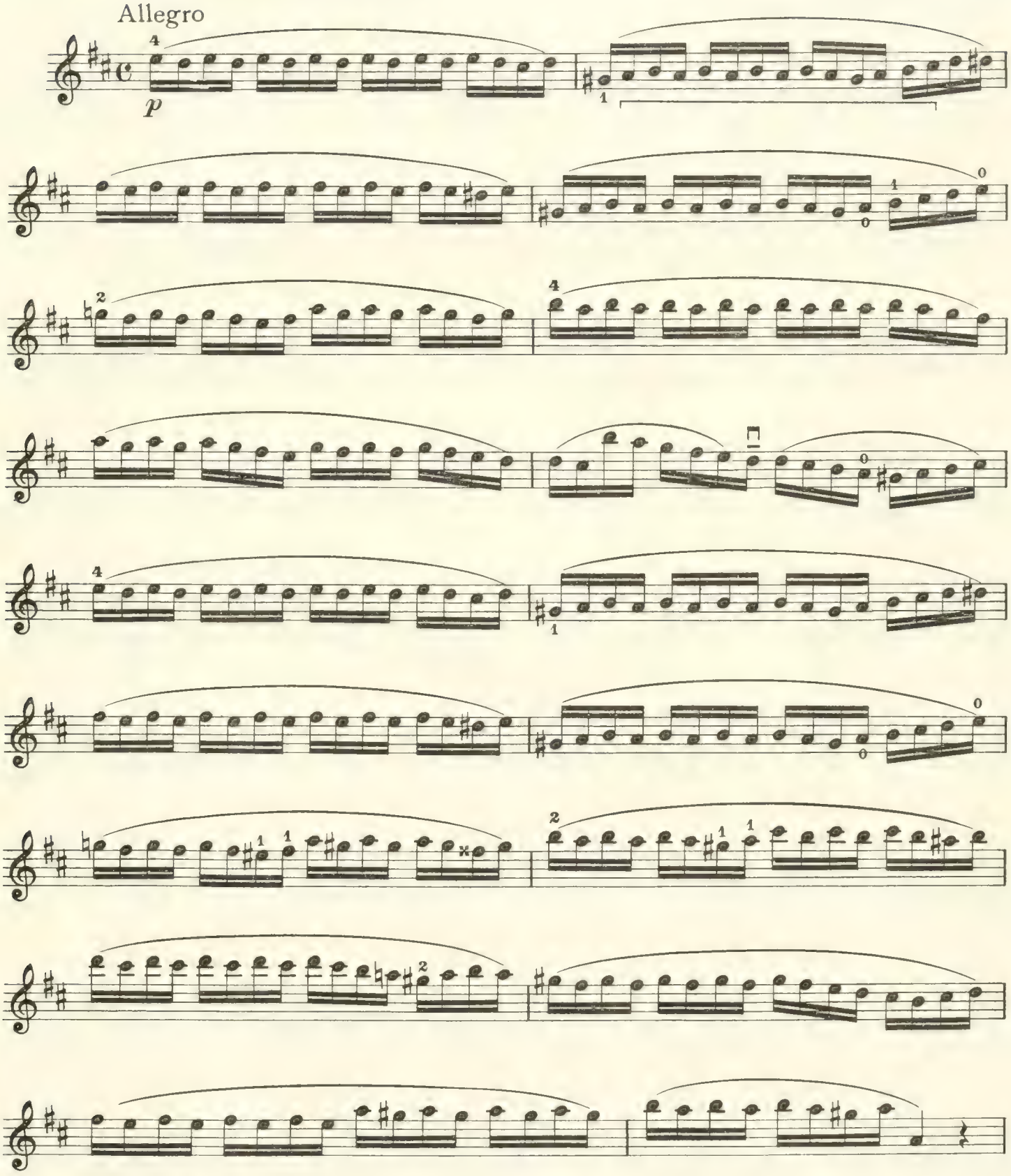
March

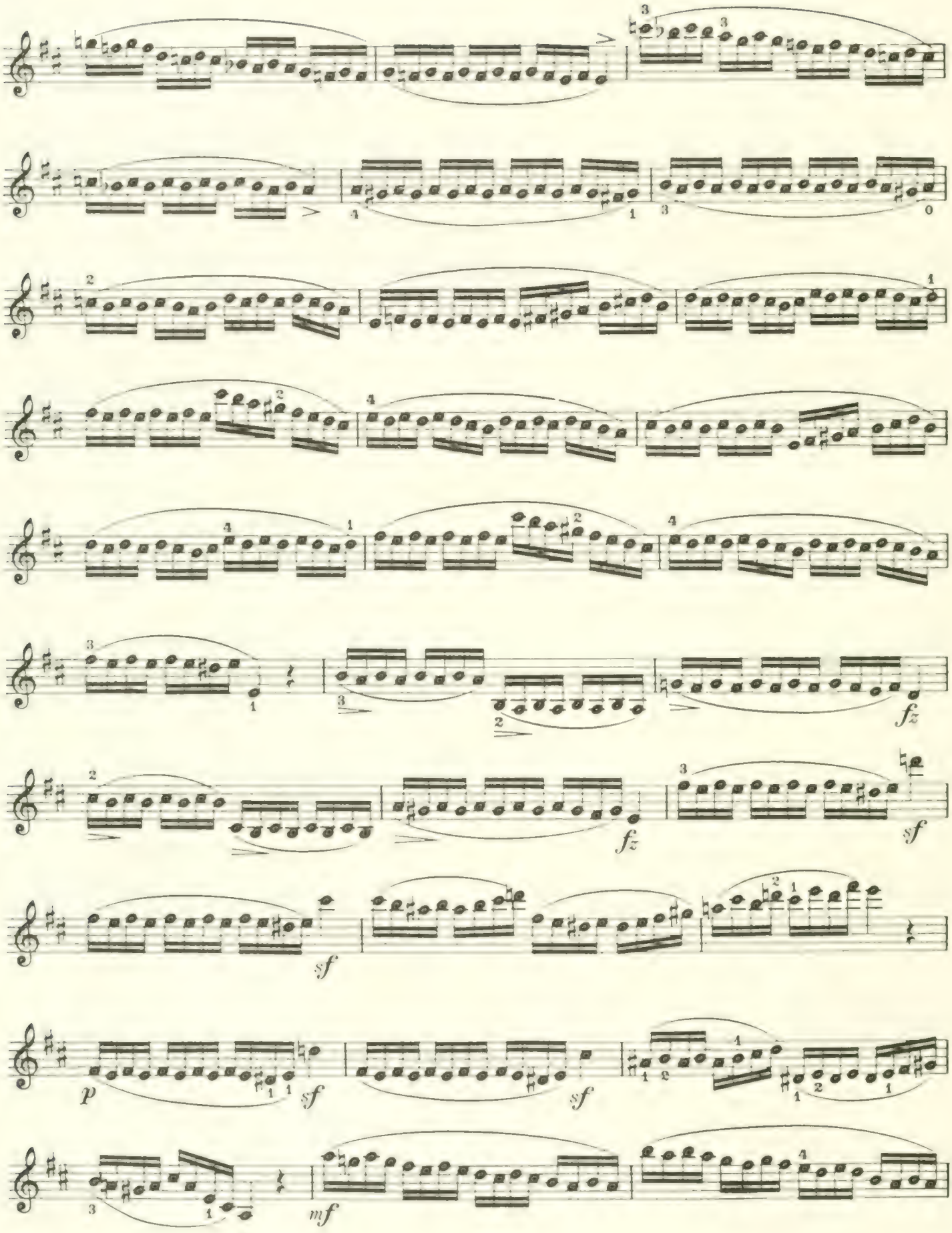

Allegro moderato
W.B.
Pt.
W.B.
f risoluto
fz
H.B.
W.B.
f
f
W.B.
Pt.
f
W.B.
fz
fz
dolce
Pt.

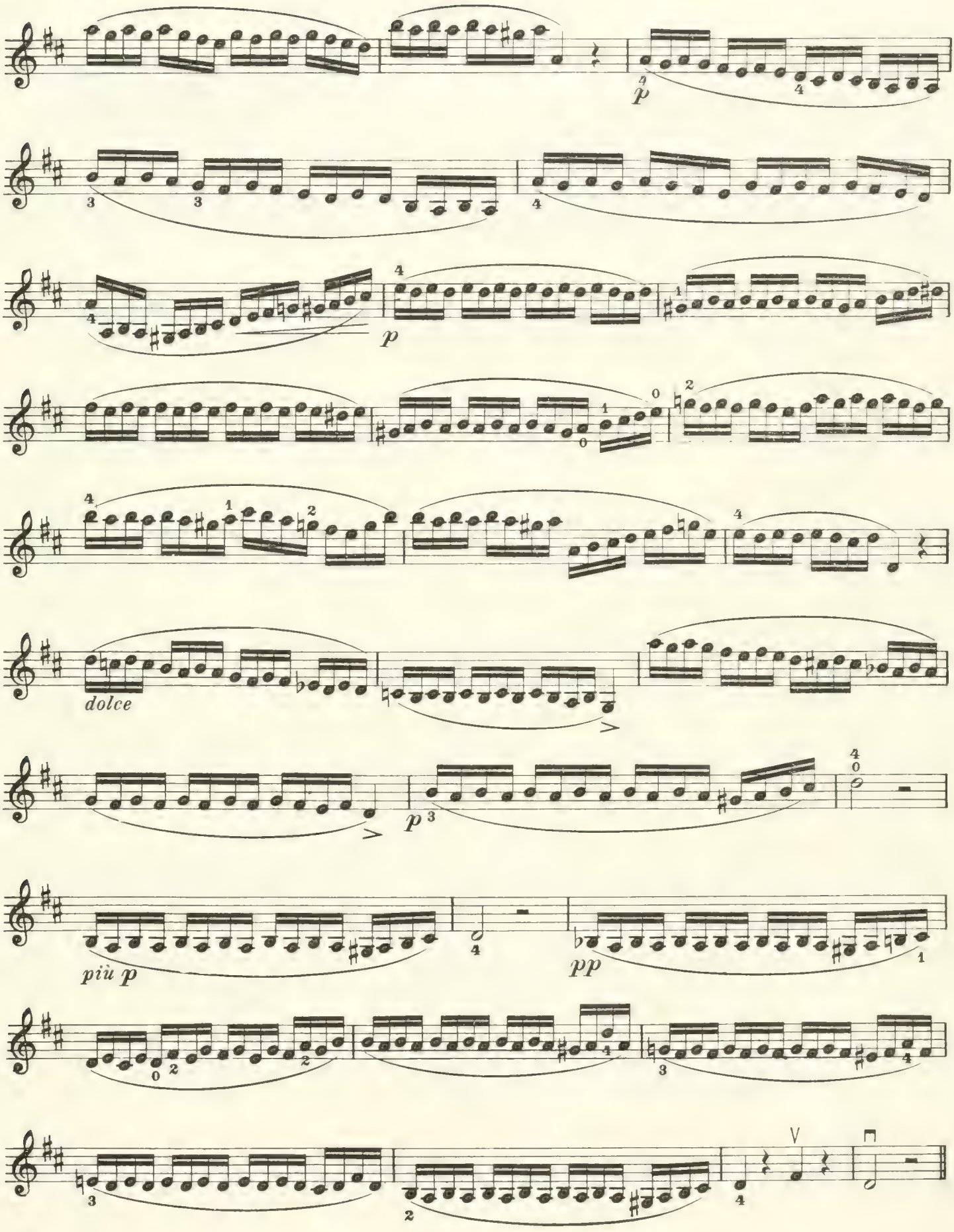

W. B.
Pt.
f
dim.
f
f
con espressione
p
mf
W. B
f
W. B.
H. B.
dim.
f

X

Preparatory Exercise for the Trill

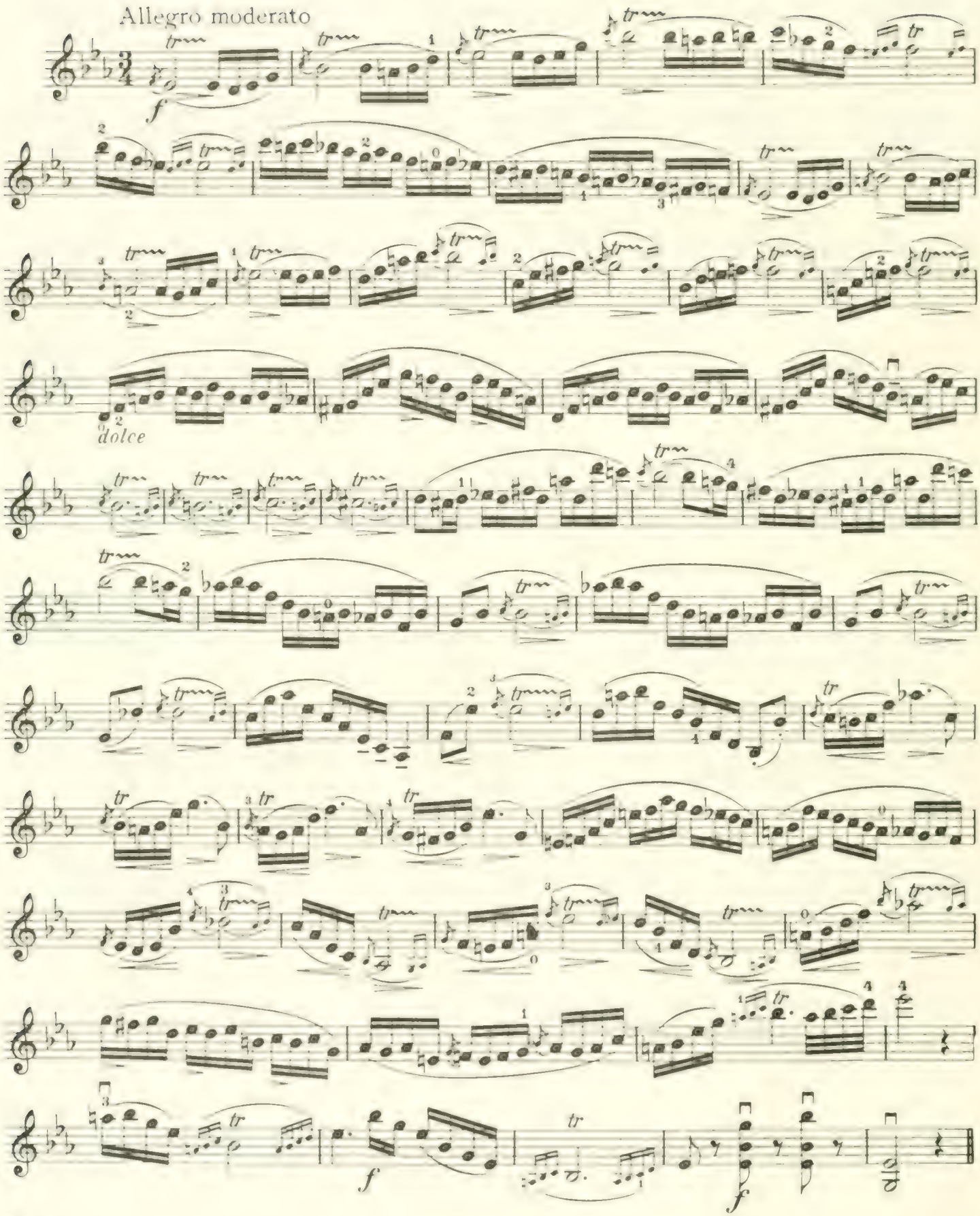



fz
fz
sf
sf
p
sf
sf
mf


p
p
dolce
p
più p
pp

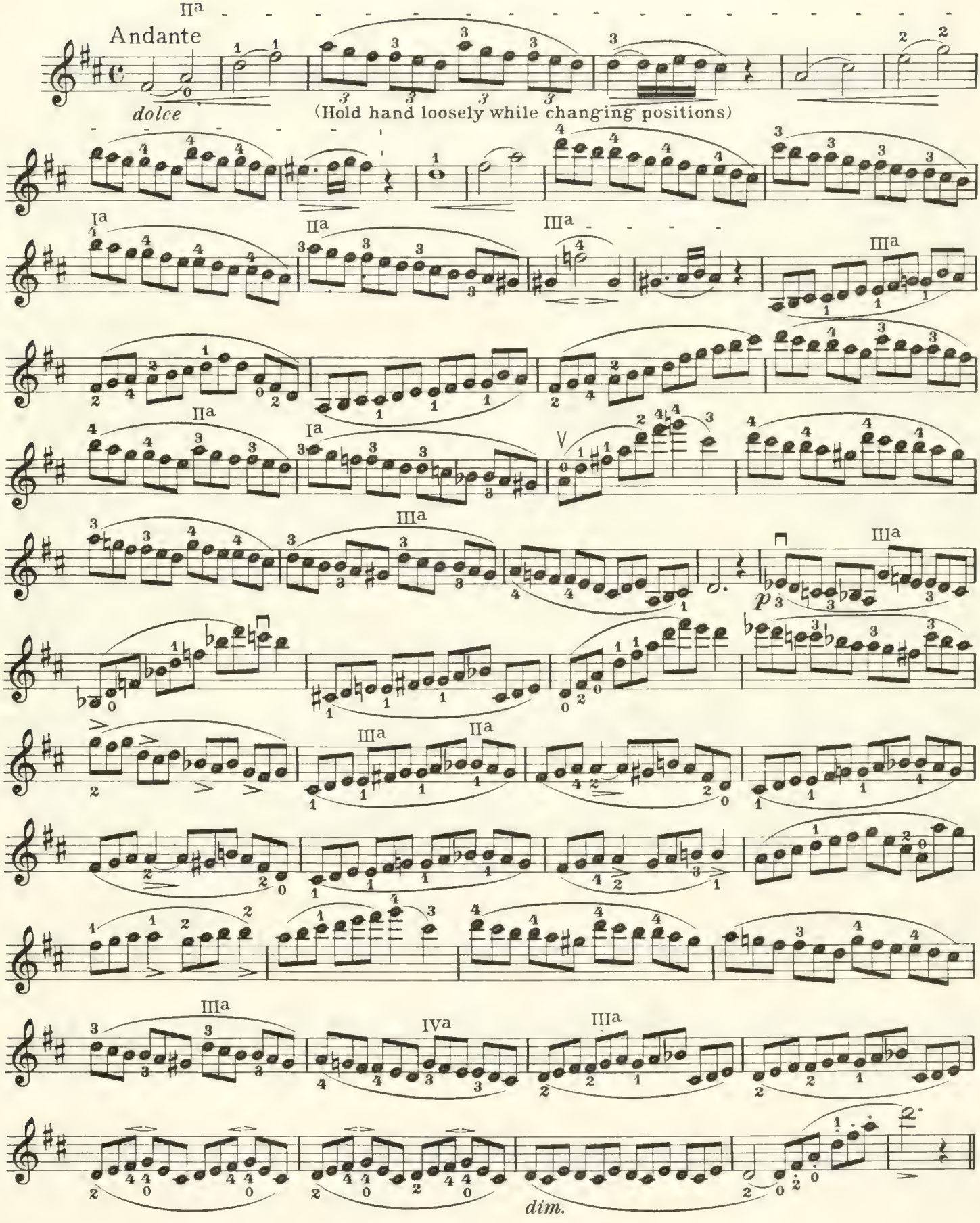
XI

The Trill



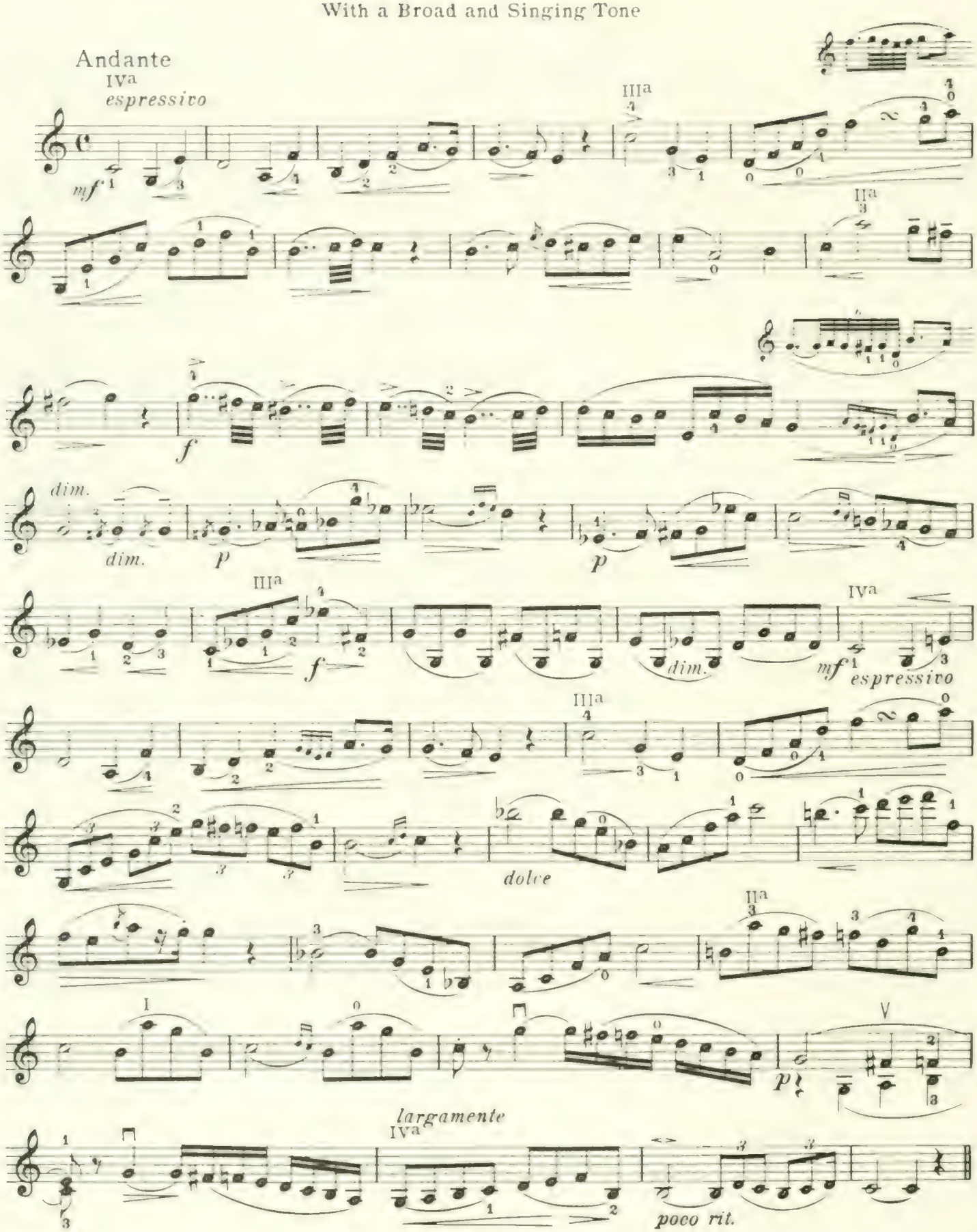
XII

Change of Position



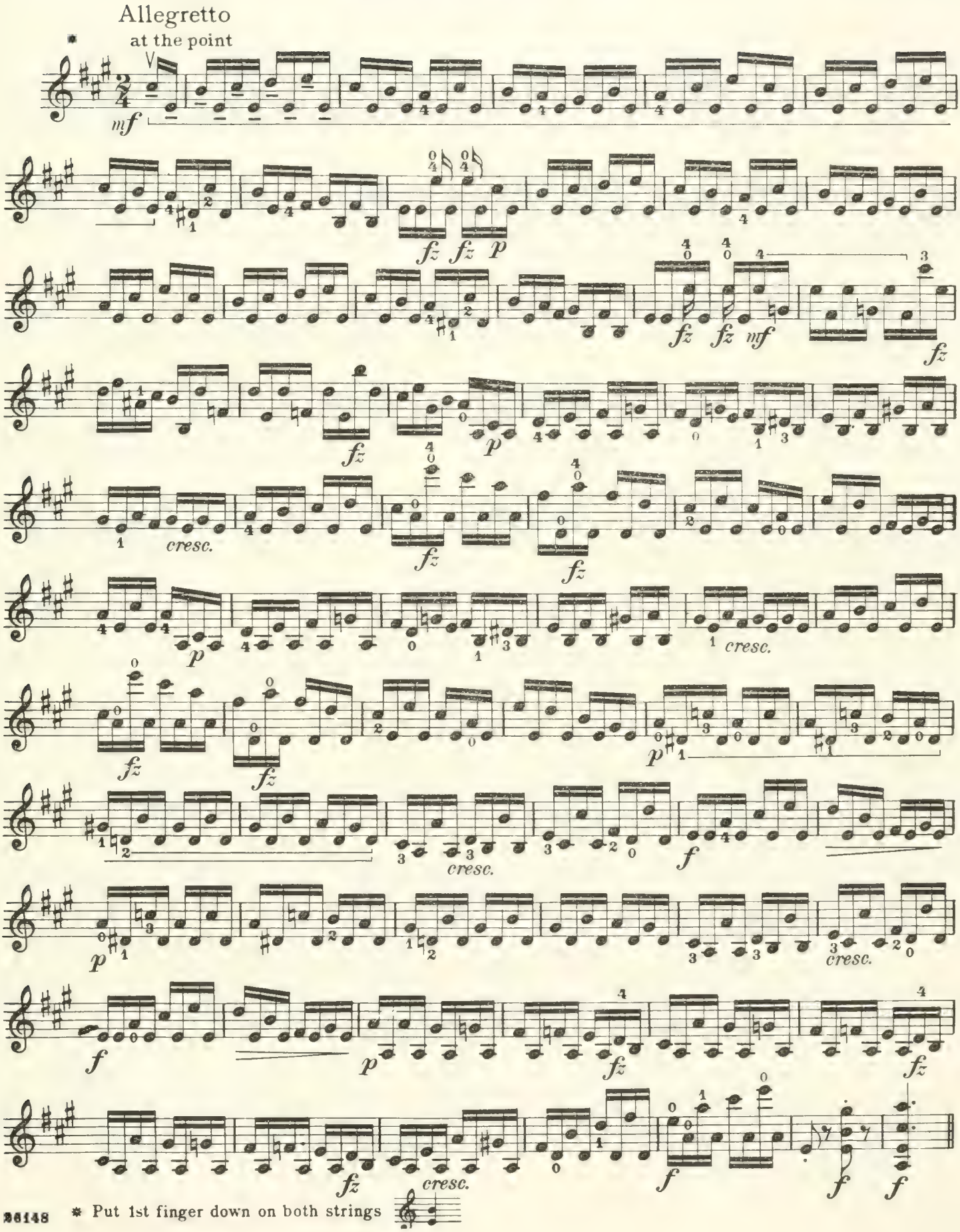
XIII

With a Broad and Singing Tone



XIV

Flexibility of the Wrist

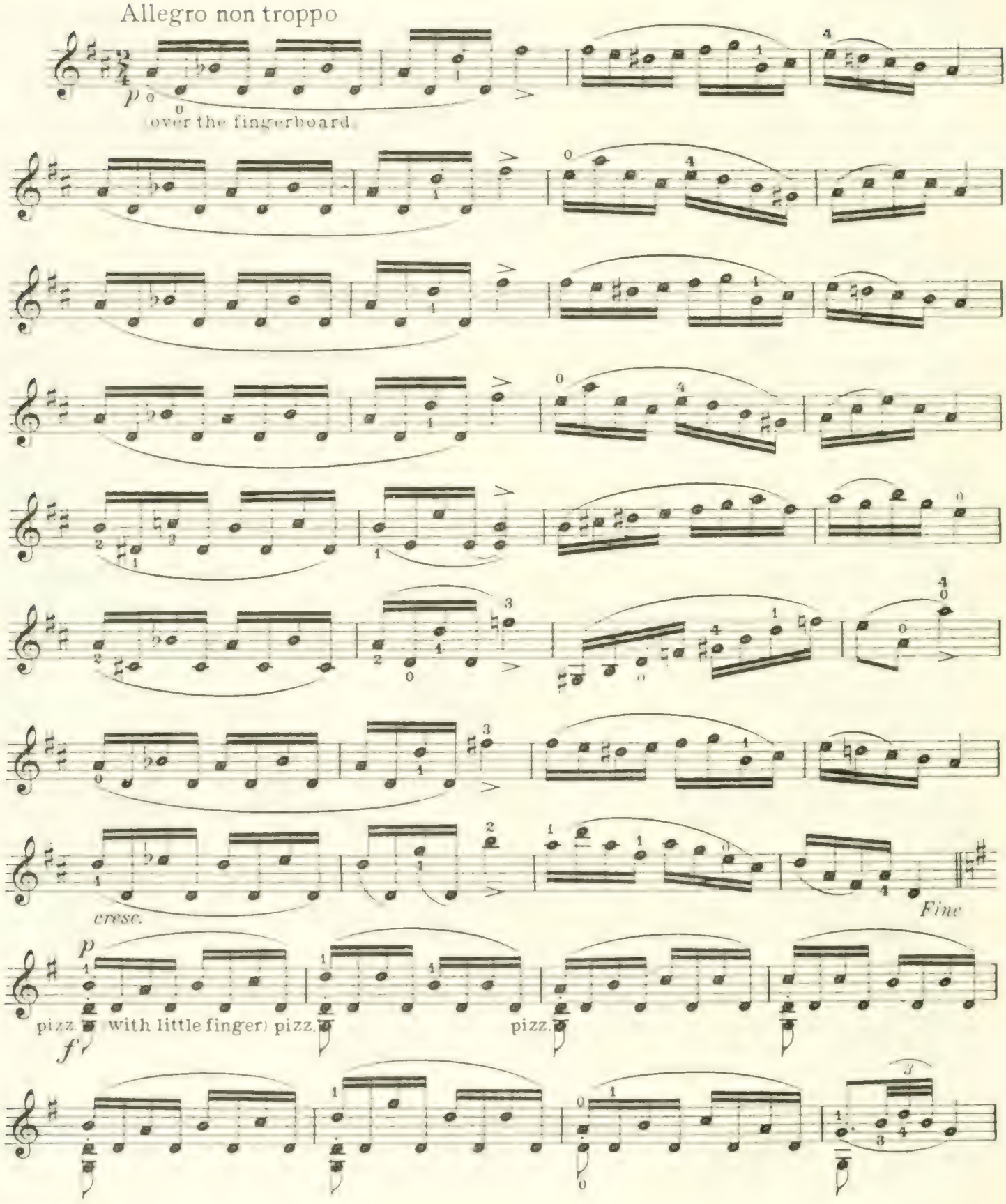


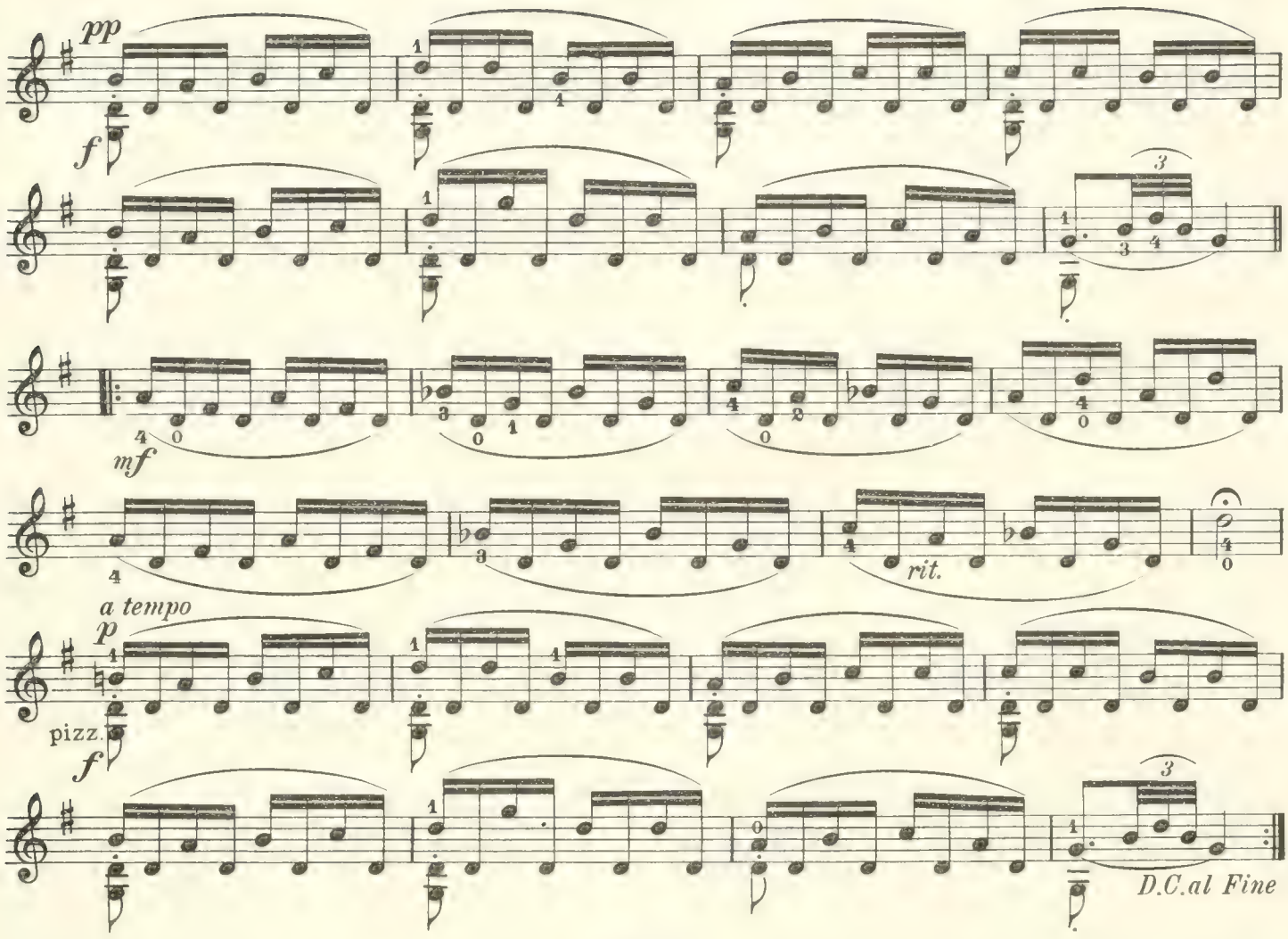
* Put 1st finger down on both strings

XV

Flexibility of wrist and Pizzicato with the Left Hand

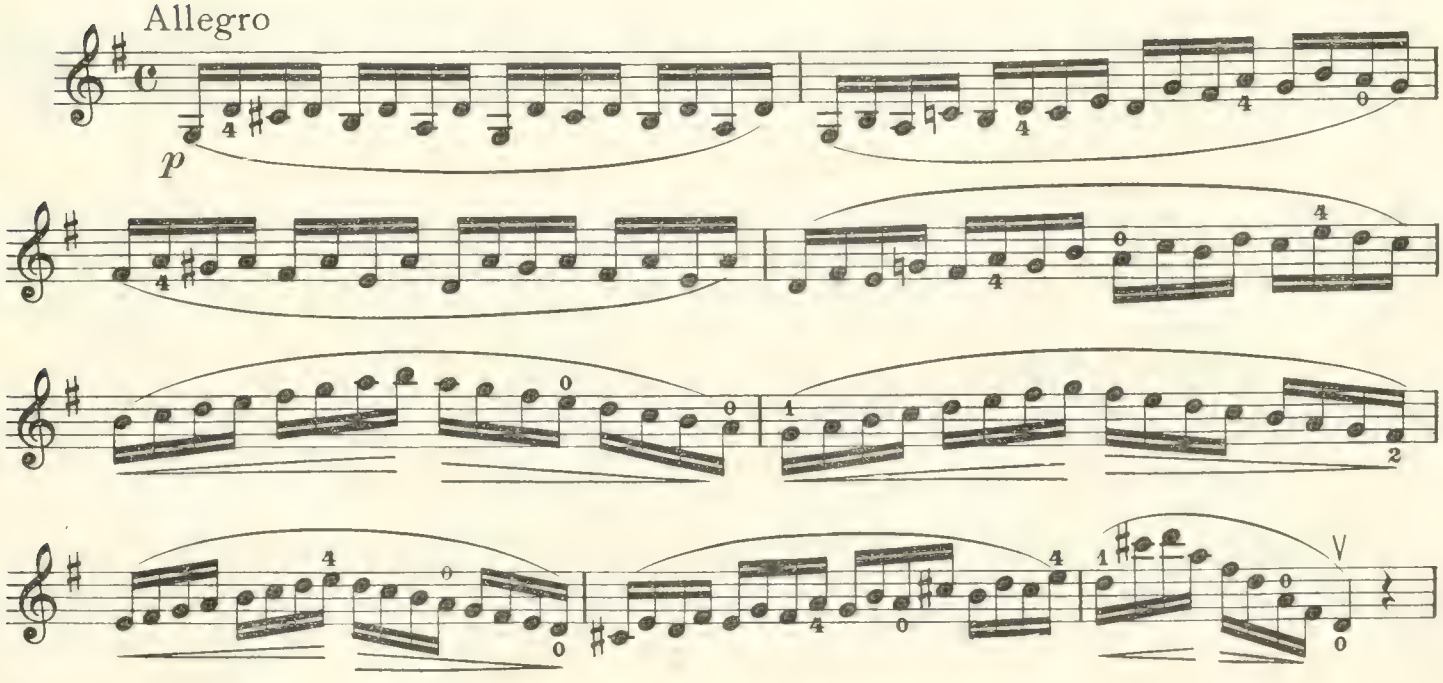
Rustic Rondo

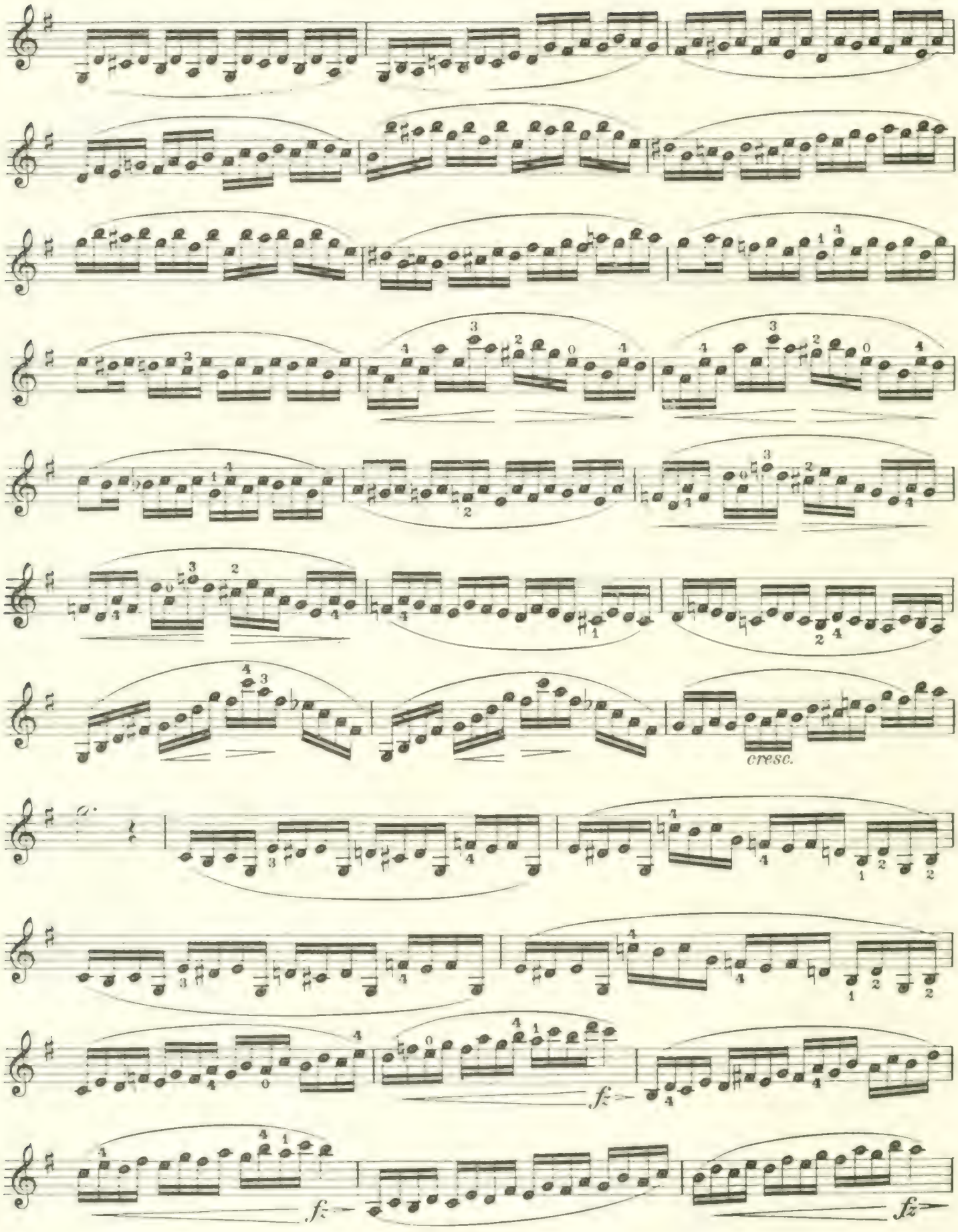


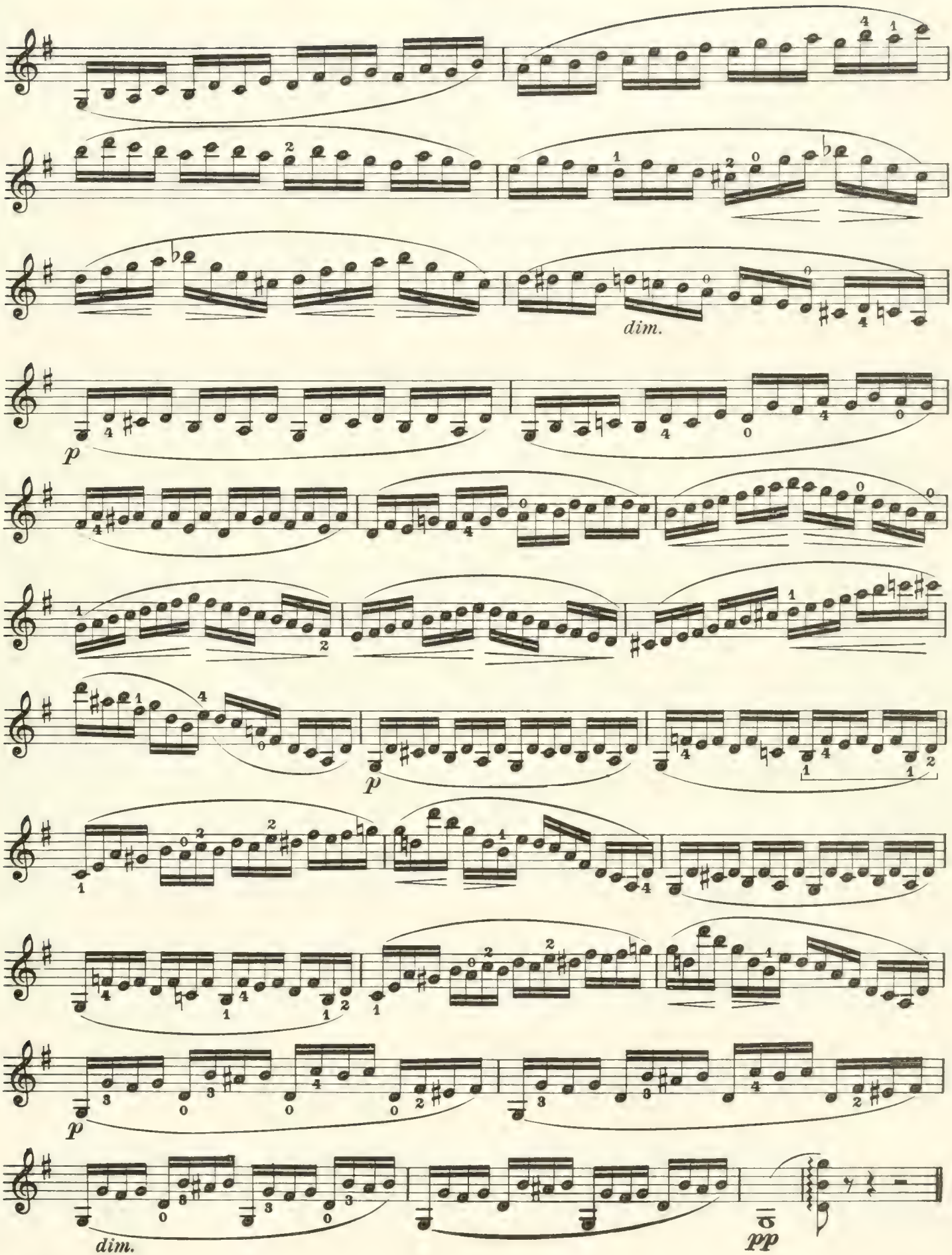


XVI

Finger-exercise




cresc.
fz
fz
fz

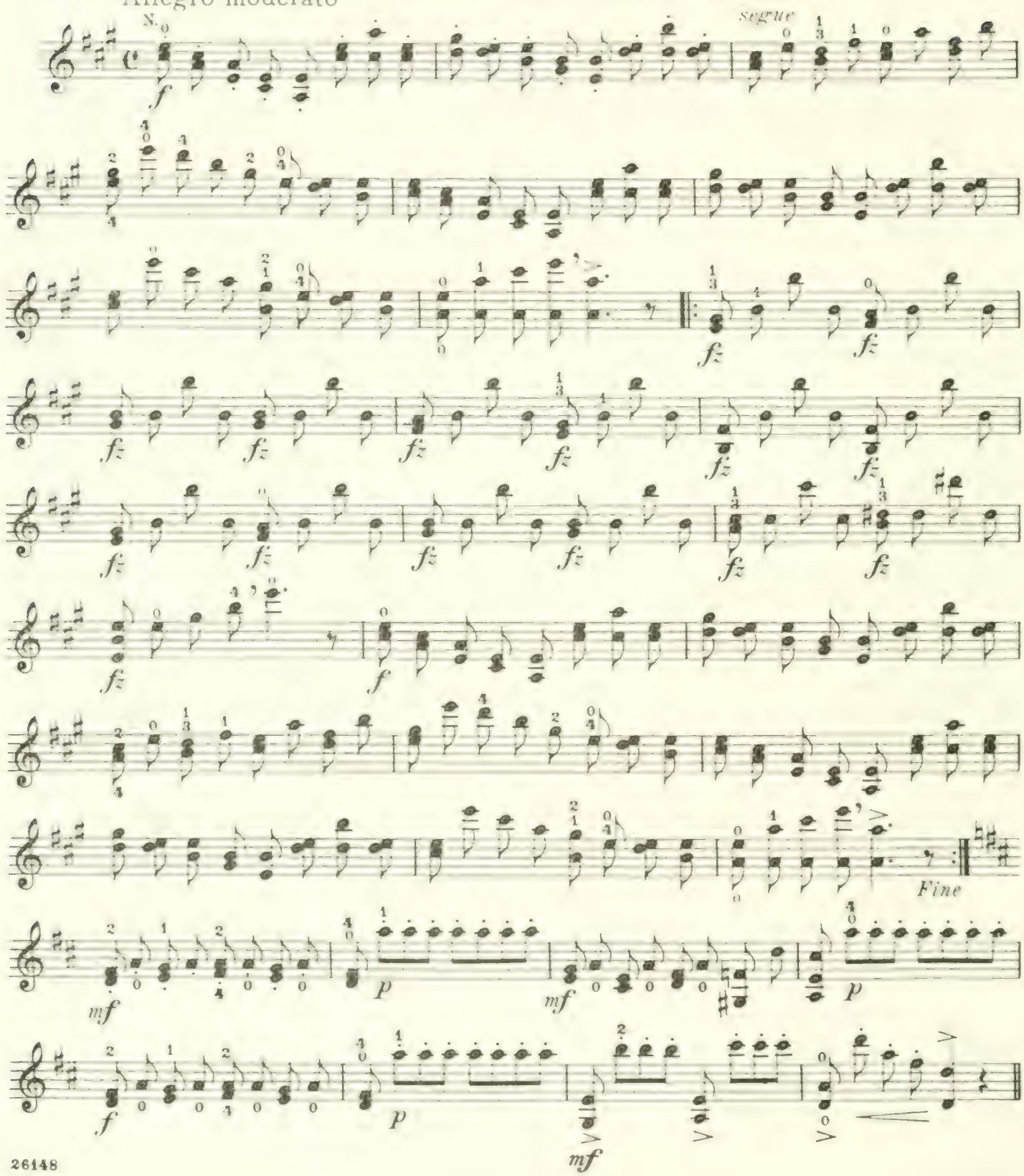

dim.
p
p
p
dim.
pp

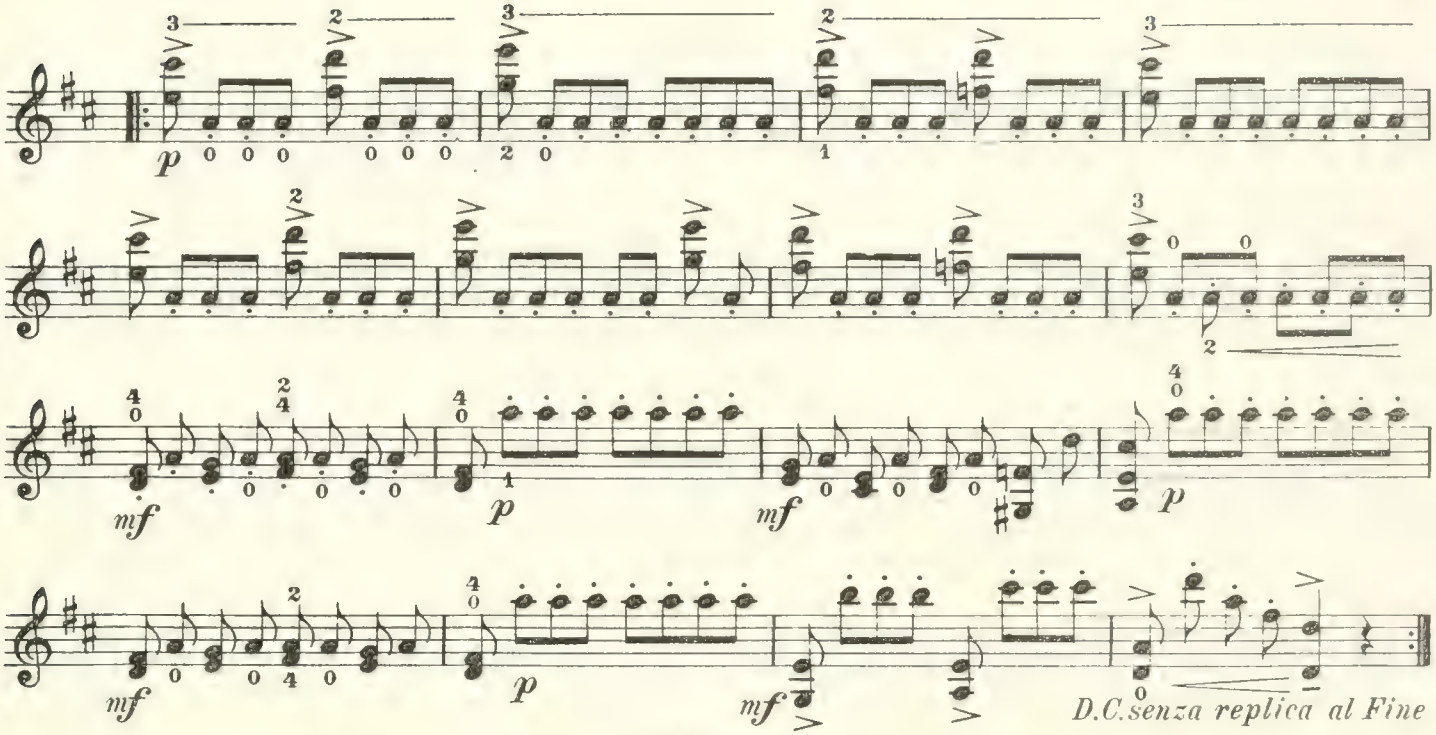
XVII

This study should be practised in two different ways:
(1) With the whole bow (Andante) without lifting the bow
(2) At the nut (Allegro), lifting the bow after each note.

W. B.

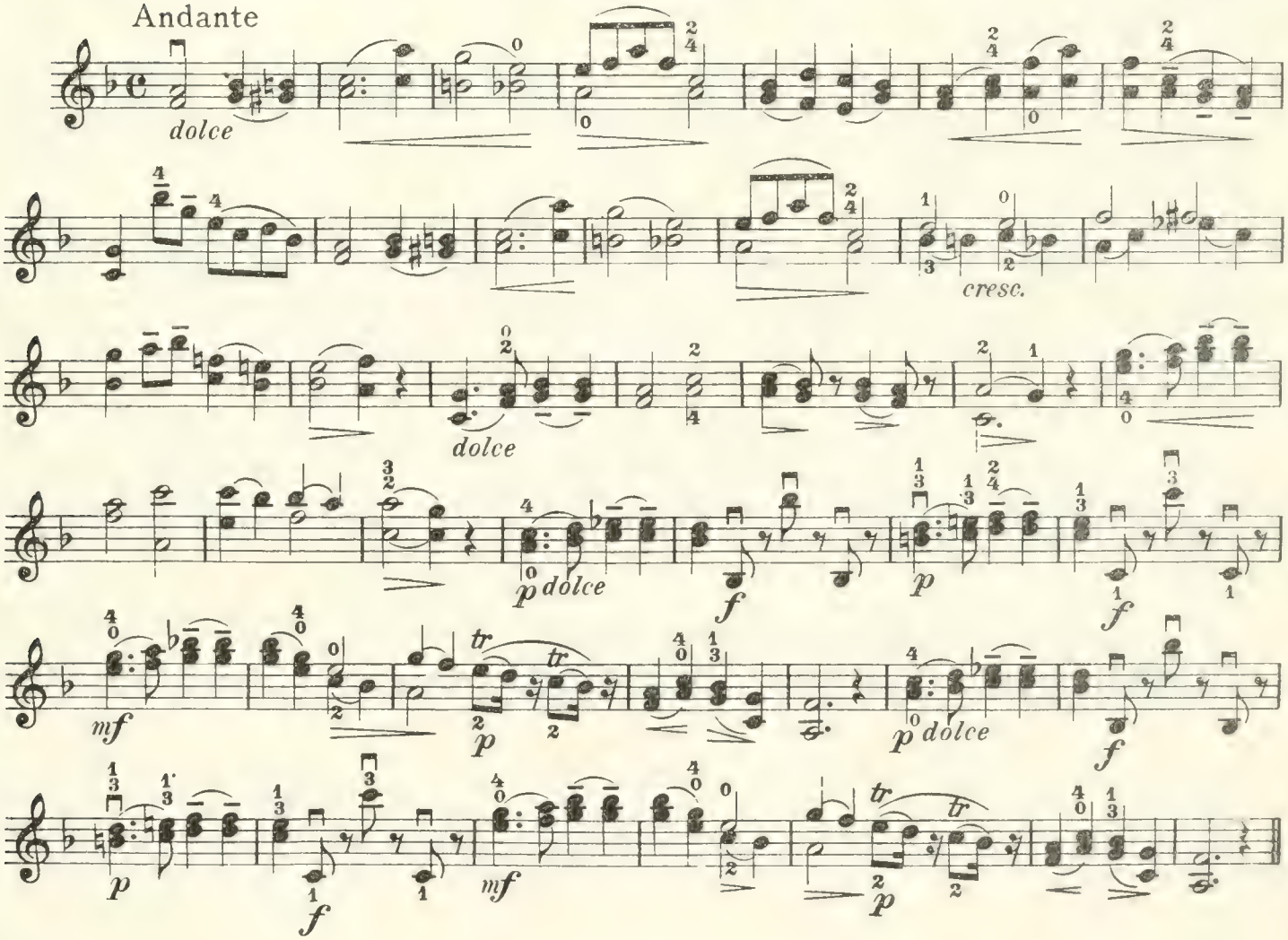
Allegro moderato





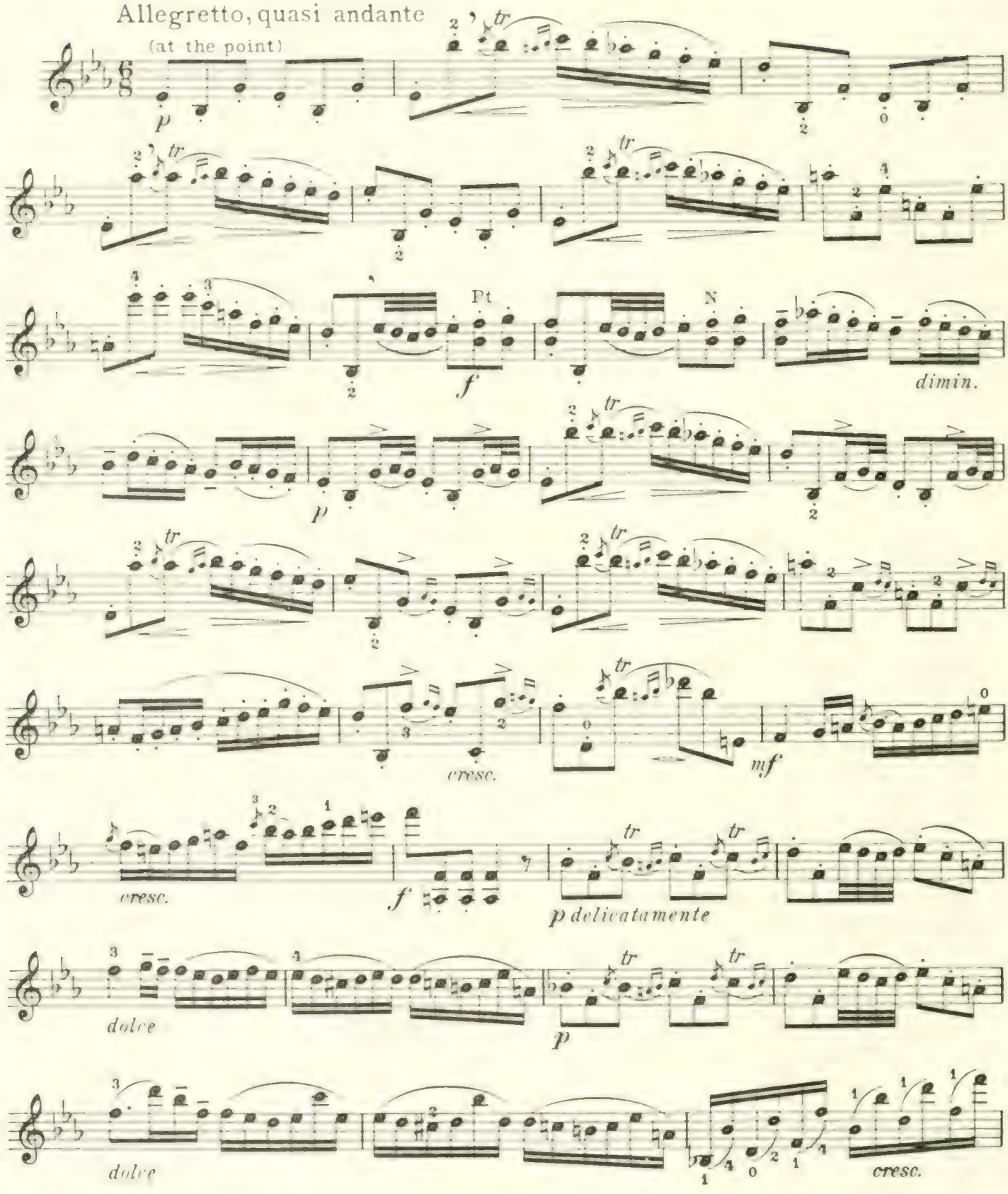
XVIII

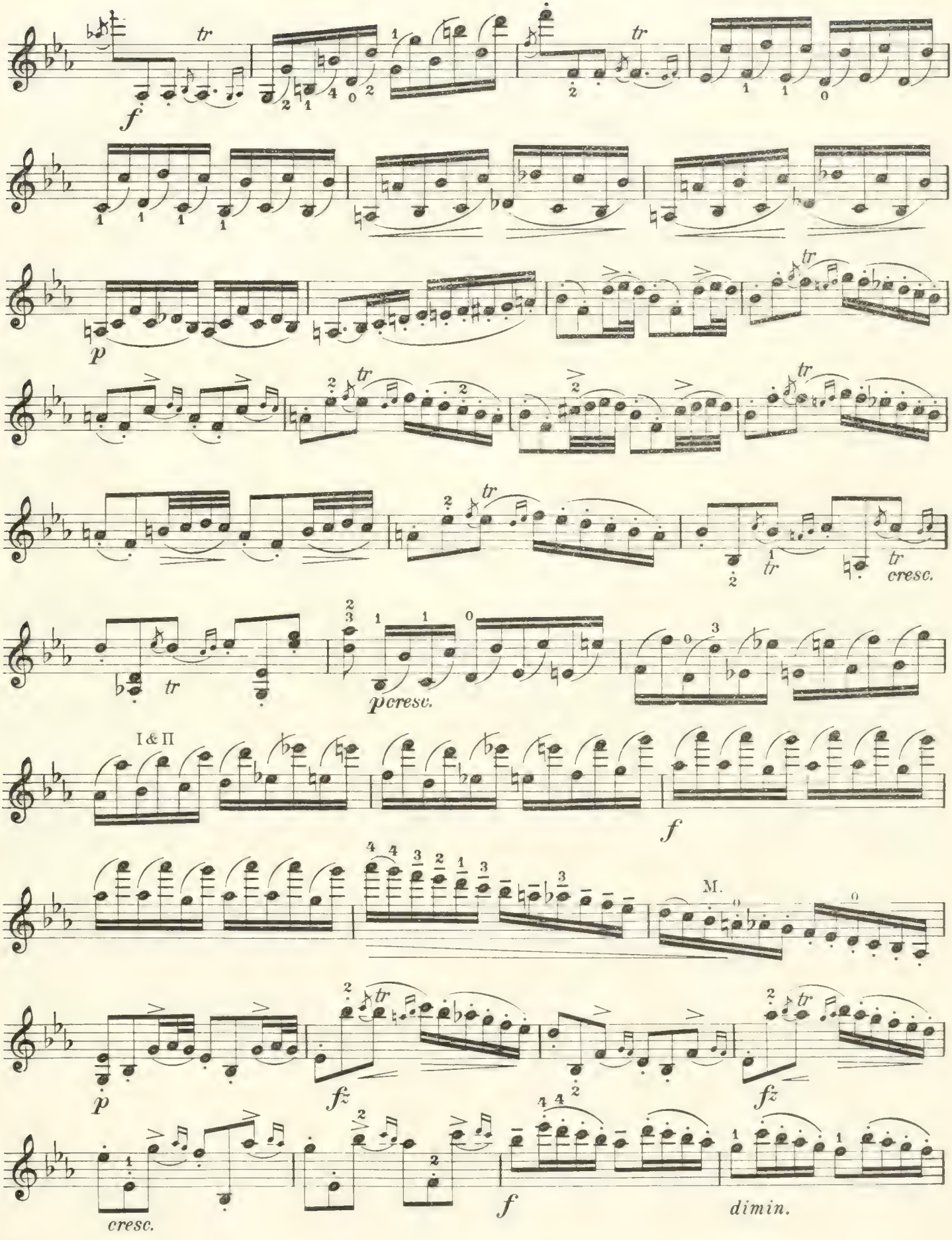
Double-stops

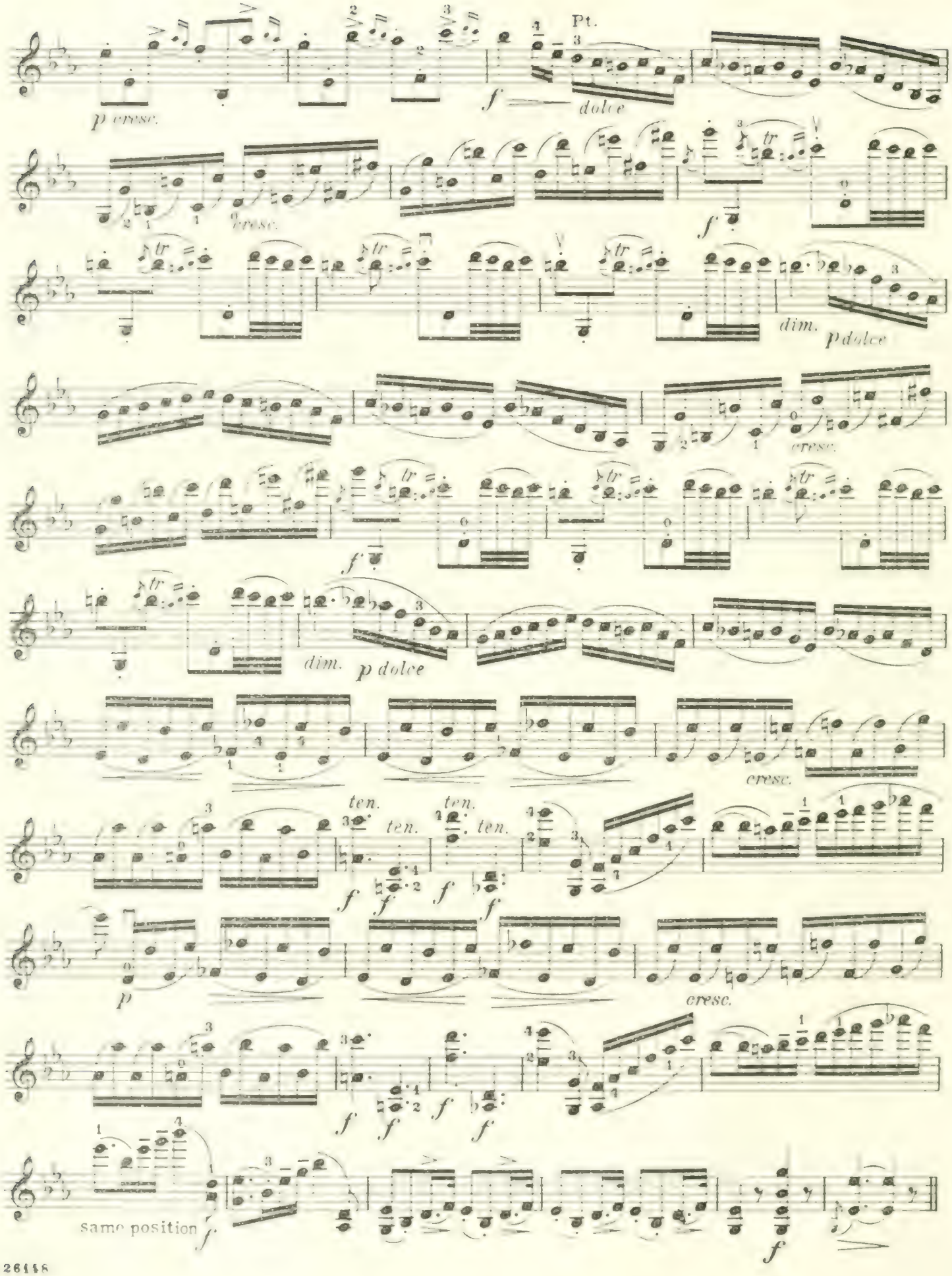


XIX

Staccato Strokes, and Octaves



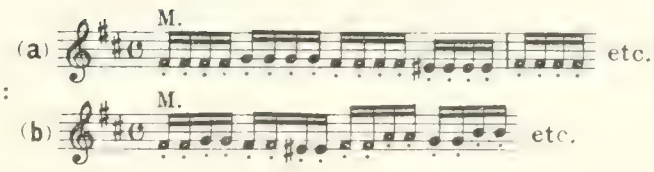

f
tr
p
cresc.
I & II
M.
fz
dimin.


Pt.
p cresc.
f
dolce
cresc.
f
dim.
p dolce
cresc.
f
dim.
p dolce
cresc.
ten.
ten.
ten.
ten.
f
f
f
f
p
cresc.
f
f
f
f
same position
f
f

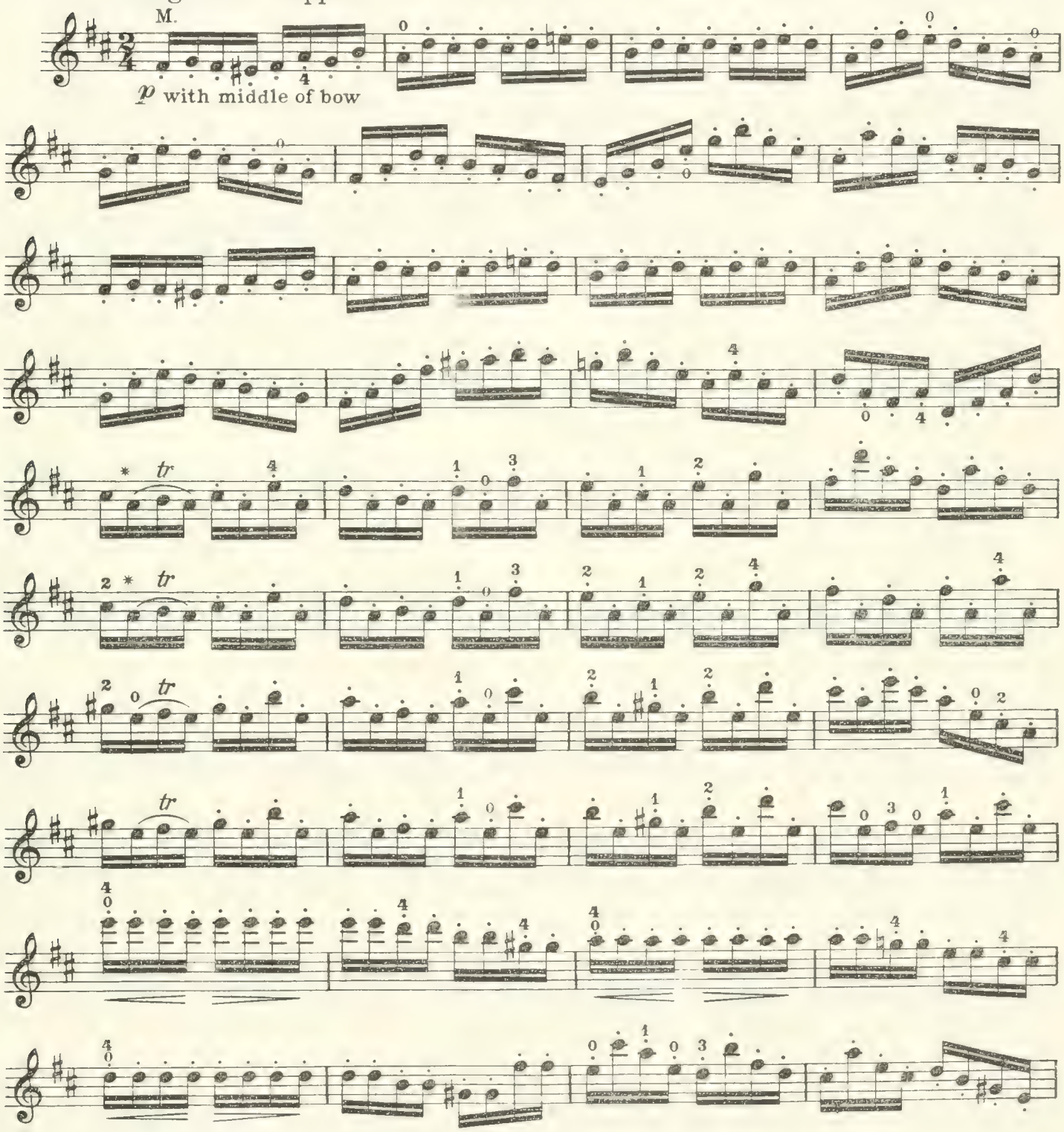
XX

Spiccato (Springing bow)

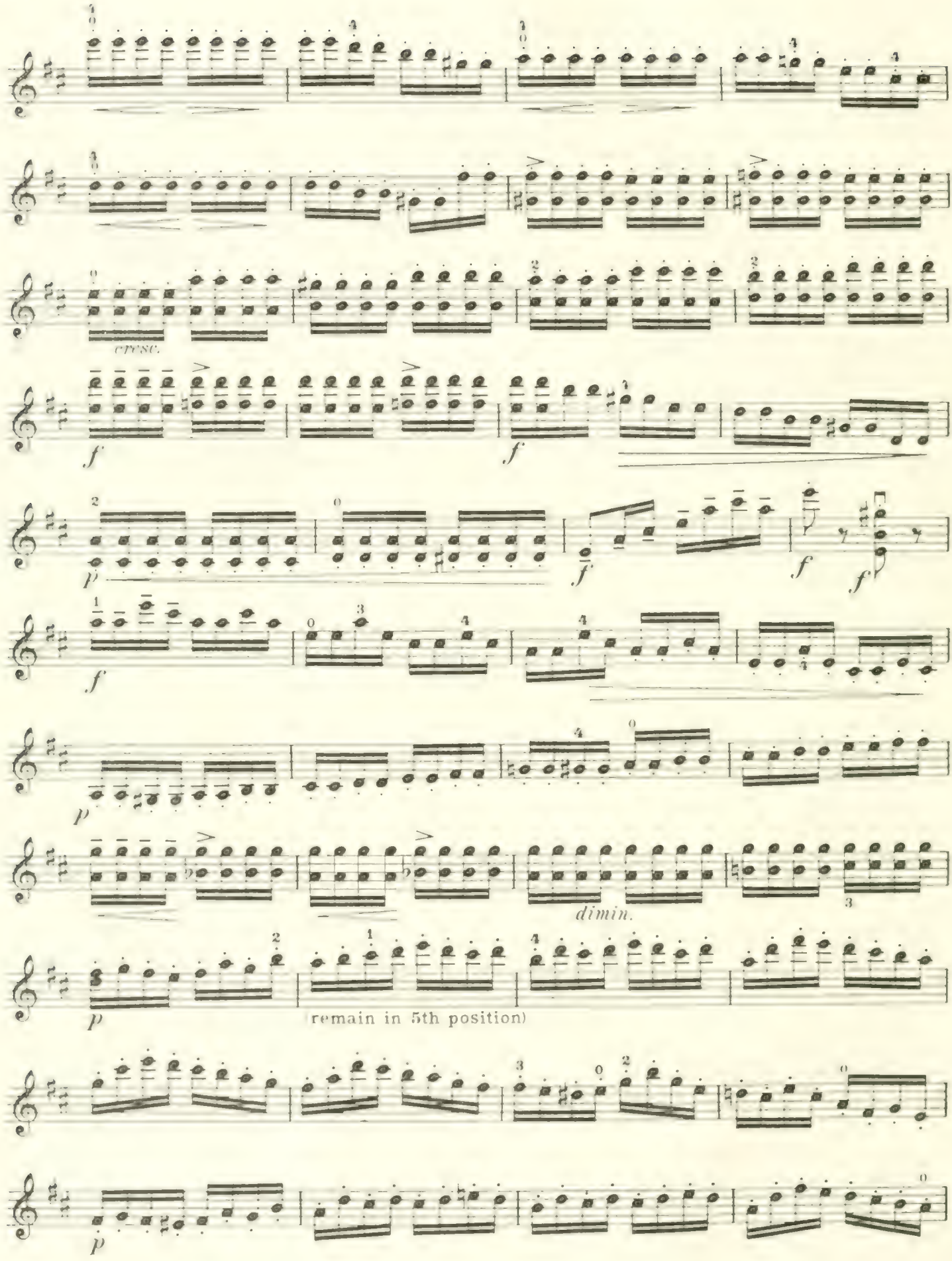
For preparatory practice:

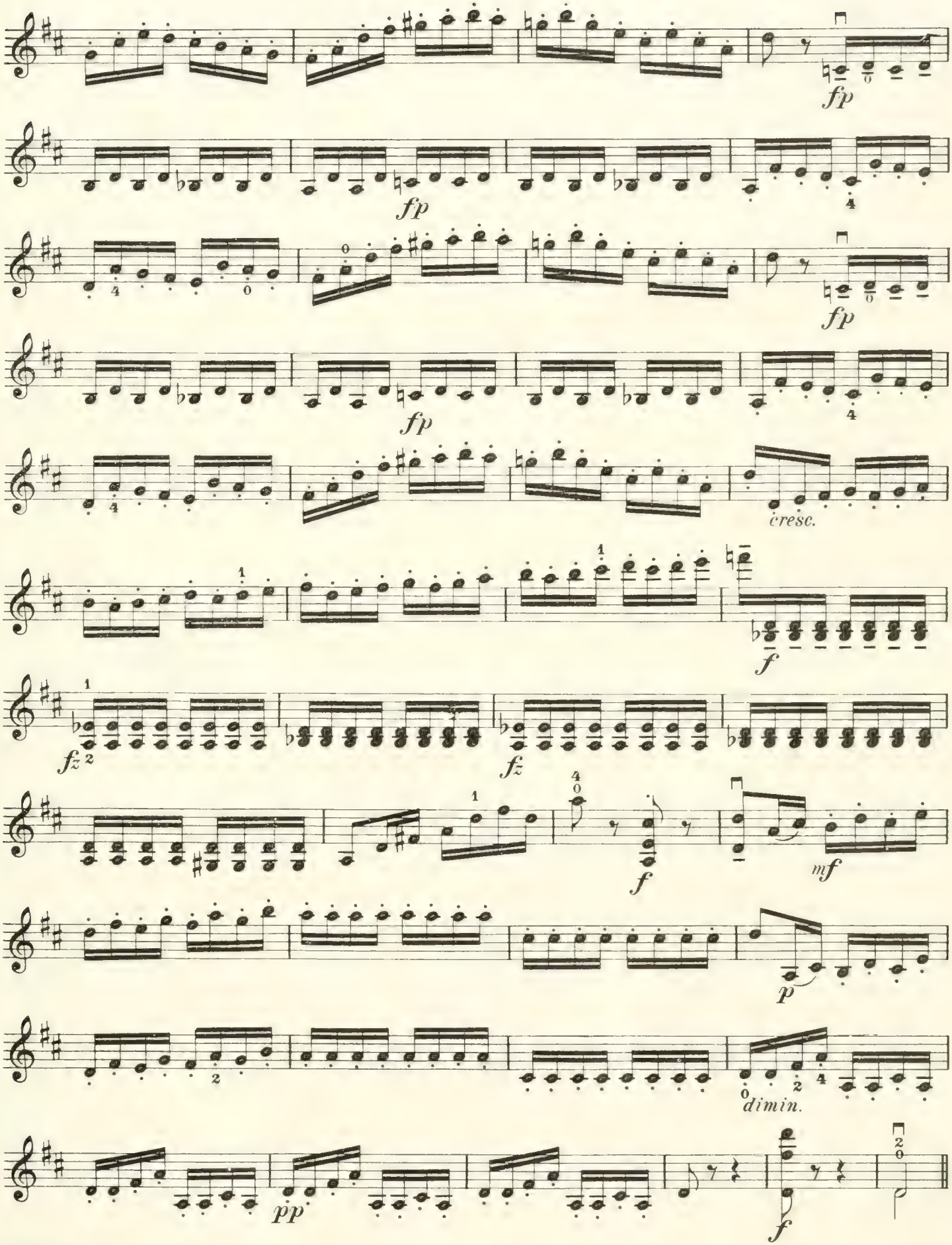


Allegro non troppo



* In employing above bowings the slurs and trills are omitted.


cresc.
f
p
dimin.
(remain in 5th position)


fp
fp
fp
fp
cresc.
f
fz
fz
f
mf
p
dimin.
pp
f

SCHIRMER'S LIBRARY
of Musical Classics

METHODS, STUDIES, EXERCISES AND PIECES FOR VIOLIN SOLO

SERIES ONE

ALARD, D.

L. 1389 Op. 41. 24 Etude-Caprices (Lichtenerg).

BACH, J. S.

L. 221 6 Sonatas (Herrmann)

BERIOT, C. de

L. 1658 Op. 123. The First 30 Concert Studies (Berkley).

L. 1086 Método para Aprender el Violin (Lehmann). sp. Bk. I

BLUMENSTENGEL, A.

L. 1032 Op. 33. 24 Studies.

L. 603 Scale and Arpeggio Studies. Bk. I: 1st Position.

L. 604 Bk. II: First 3 Positions.

BOHMER, C.

L. 1622 Op. 54. 75 Studies in Intonation (Schill).

CASORTI, A.

L. 932 Op. 50. The Technics of Bowing.

DANCLA, C.

L. 602 Op. 68. 15 Studies. With accompaniment of a 2d Violin.

L. 626 Op. 73. 20 Brilliant and Characteristic Etudes.

L. 219 Op. 74. School of Mechanism. 50 Daily Exercises.

DAVID, F.

L. 1410 Violin Harmonics and the Pizzicato (Smith). sp. e.

DONT, J.

L. 1179 Op. 35. 24 Etudes and Caprices (Berkley).

L. 328 Op. 37. 24 Exercises. Preparatory to the Studies of R. Kreutzer and P. Rode.

L. 429 Op. 38. 30 Progressive Exercises. With accompaniment of a 2d Violin.

ERNST, H. W.

L. 1470 6 Etudes. In Two- to Four-Part Harmony (Auer).

FIORILLO, F.

L. 228 36 Studies or Caprices (Schradieck).

GAVINES, P.

L. 929 24 Studies (Matinées) (Lichtenberg).

GRUNWALD, A.

L. 1390 First Exercises (Svečenski). sp. e.

HERMANN, F.

L. 952 Op. 20. 100 Violin Studies for Beginners (Mittell). sp. e. Bk. I: For the Beginning of Tuition; L. 953, Bk. II: For the Development of Finger- and Bow-Technics.

L. 742 Violin School. Part I. L. 743, Part II.

HOFMANN, R.

L. 863 Op. 25. First Studies. In the First Position. Bk. I: The Beginner; L. 864, Bk. II: The Progressive Pupil; L. 865, Book III: The More Advanced Student.

HRIMALY, J.

L. 842 Scale-Studies.

KAYSER, H. E.

L. 750 Op. 20. 36 Elementary and Progressive Studies (Svečenski). Complete.

The same. L. 306, Bk. I; L. 307, Bk. II; L. 308, Bk. III.

L. 867 Op. 67. The Study of the Positions. 34 Short Pieces.

KREUTZER, R.

L. 230 42 Studies or Caprices (Singer).

G. SCHIRMER *New York*

A-1193

DESIGN COPYRIGHT 1939, RENEWED 1967, BY G. SCHIRMER, INC.

6558 GC 361
11-27-00 164330 MU

ORDER NO. S-001-01258-00 $ 8.50